VOGUE

EVERYBODY COOKS!

New Menus: New Time Techniques

Paris Copies,
Ready-To-Wear

BEAUTY—
LINGERIE

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
November 1, 1950
Price 50 Cents
in U. S. and Canada
$1.00 All Other Countries

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Archer Stockings
for a flawless complexion below the hemline!

Skirts are shorter . . . legs look longer. Now especially you'll want the finest quality, best-fitting, most fashion-right stockings you can buy. Archer's flawless stockings, keyed to your individual coloring, are available in shades that make the most and the best of your own skintone.

Ask for Archer Exquisite Tissue Chiffon

Archer's exclusive white Neline® stripes identify the leg size: 4 Neline stripes for Trim, 5 for Medium, 6 for Long. Neline stripes also reduce the hazard of runs.

Archer

Stockings for Lovely Women

COLUMBUS, GEORGIA

VOGUE

Trade Edition November 1

HOW TO USE THIS ISSUE: PROMOTE

FASHIONS AND EQUIPMENT
FOR TODAY'S HOSTESS-COOK;
NEW TRENDS IN BEAUTY AND LINGERIE;
VOGUE'S AUTHORITY, YOUR
MERCHANDISING GUIDE.

"Everybody Cooks"

"These days, cooking and entertaining are often simultaneous pleasures." To millions of people, cooking has "become a fashion as well as a fact." This issue of Vogue: your keynote to intensive promotion of entertaining ideas in fashions, for homes.

"VOGUE'S EYE VIEW OF A COOK IN TIME" (page 103) famous cooks and their specialties; news of utensils, foods.

"THE NEW COOKS" (pages 104 and 105) the reasons why more women are "spending more time in the kitchen".

"COOK-HOSTESSES . . . " (pages 106 through 111) a feature that will focus your customers' attention on food and fashions for home entertaining.

"DINNERS TO FLATTER YOUR GUESTS" (page 112) imaginative menus and recipes to relate to your store's food department.

"WILD FLOWERS FOR WINTER TABLES" (page 113) table décor to inspire your promotion of flatware, china, glass, linens.

"EVENING: THE APRON SHIFT" (pages 126 and 127) delicate apron transformations to wear "to dinner, theatre, anywhere *but* the kitchen."

"THE APRON IDEA" (pages 154 and 155) apron ideas to make, to buy. (Your tie-ins: fabrics, patterns, apron stocks.)

Beauty Changes

"UPTURN IN HAIR FOR EVENING" (page 145) upswept coiffures.

"SHORT HAIR: SOMETHING ADDED" (page 146) the hair switch.

"LONGISH HAIR; POLISHED HELMET" (page 147) coiffure alternate.

"DARKER LIPSTICKS, PALER POWDERS" (pages 148 and 149) "seductive way to look—again".

Lingerie Highlights

"LINGERIE . . . WITH LACE" (pages 156, 157).

"LINGERIE . . . WITH RIPPLES . . . WITH PLEATS" (pages 158 and 159).

"LINGERIE . . . IN TRICOT . . . WITH SLEEVES" (pages 160 and 161).

More Ideas

"FUR NEWS" (pages 116 through 119) mink greatcoat, broadtail shortcoat and shoe, brief black furs.

"VIA PARIS: SKIRTS RELEASING FULLNESS" (pages 120 to 123).

"PARIS DESIGNS COPIED FOR MRS. EXETER" (pages 152 and 153).

"SPANISH SPARKS" (pages 124 and 125) separates and accessories.

"DRAWING ROOM SLIPPERS" (page 164) for at-home fashions.

Quote Vogue
and Sell these fashion points
from the November 1 Issue
in advertising, displays, and sales training

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, NOVEMBER 1, 1950, VOL. 116, NO. 8

BATHING SUITS: NEW CONTROLLING FACTORS

. . . of successful resort business

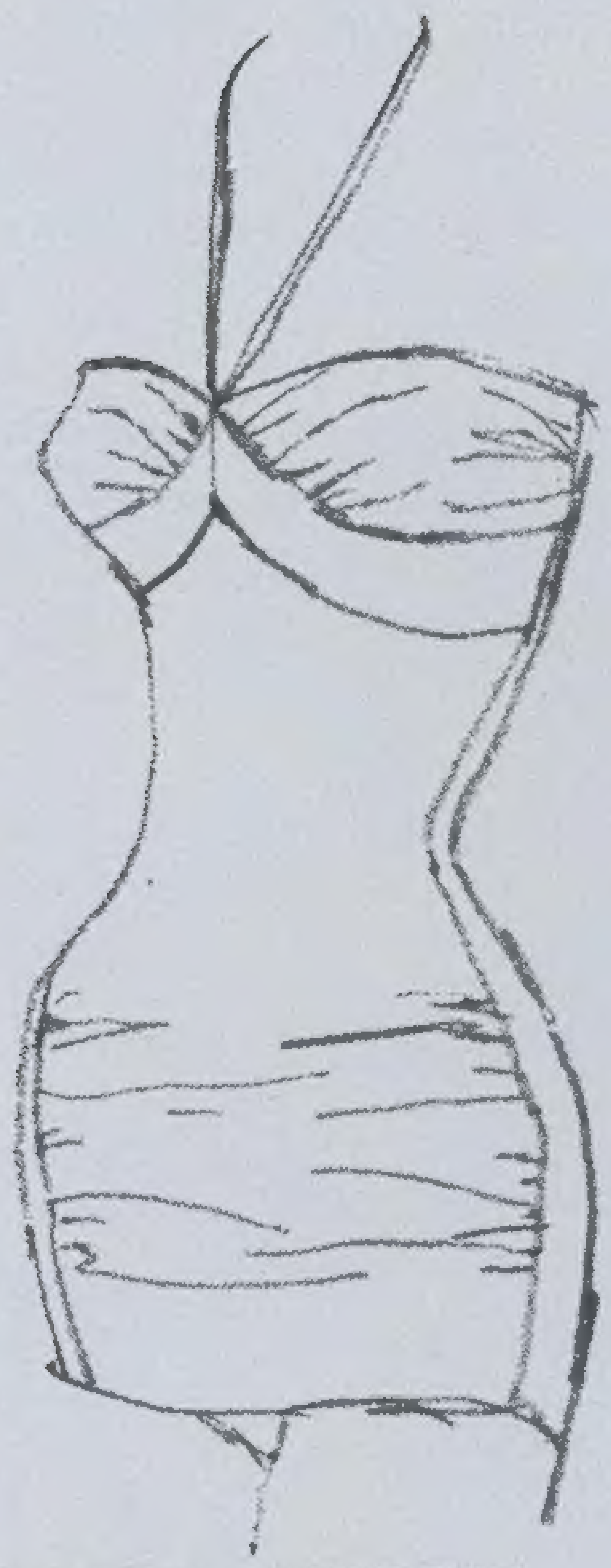
(this report, early guide to buying and promotion).

SHAPES:

Emphasis on form-fitting designs and fabrics; fashion alternates . . . dressmaker tunics, redingotes, culotte skirts, the jacketed bathing suit (see November 15 Vogue resort story).

COLOURS:

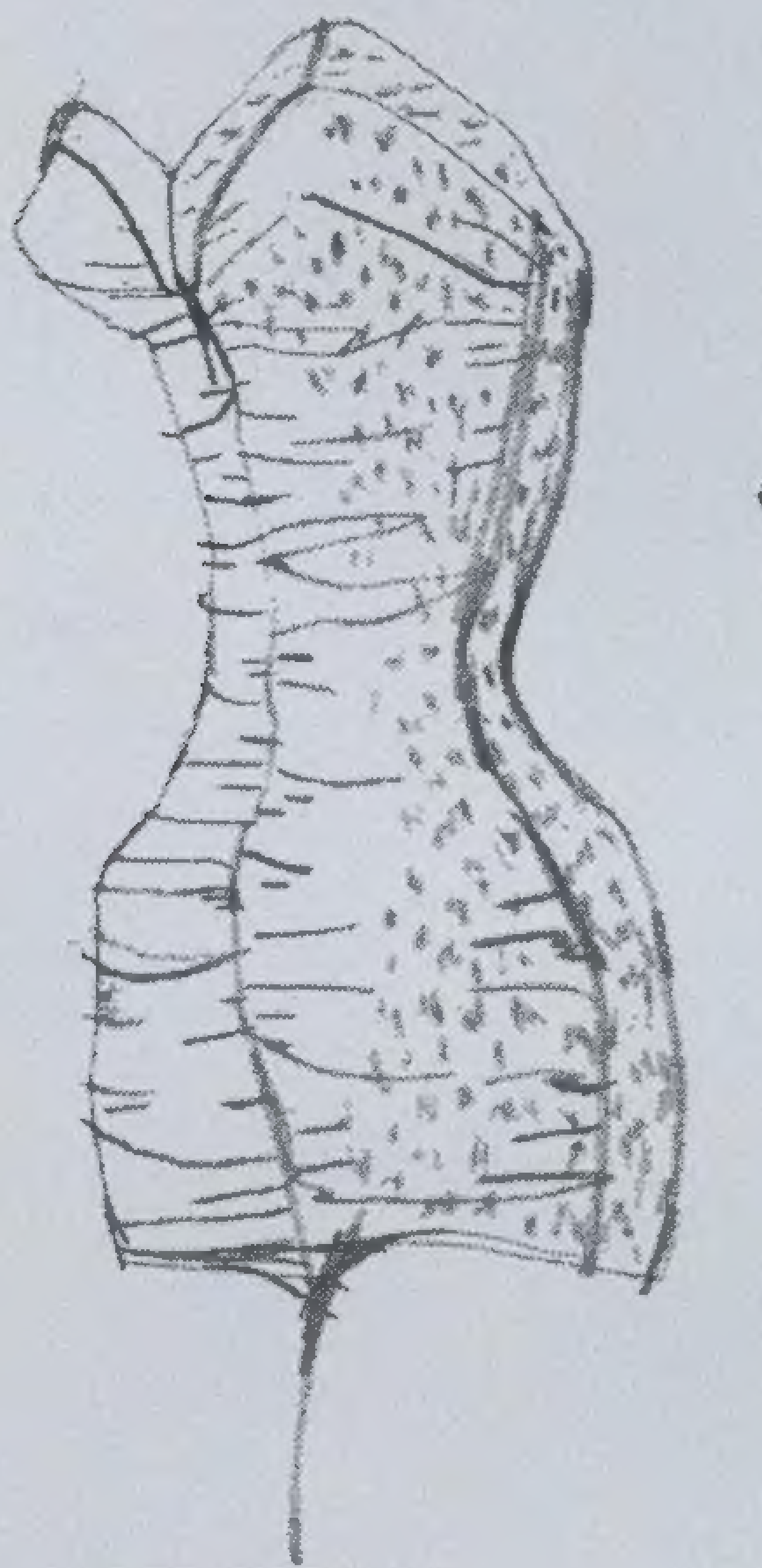
The tawny shades (copper through Sanka Brown). Purples, mauves. Black, navy-blue, Oxford grey. Lights (pale pink, blue, yellow, chartreuse), and of course white. Brilliant colours, blue, American Beauty, emerald.



CONTOUR SHIRRING

at bosom and thigh. 100% nylon laton taffeta. Black, royal, American Beauty, aquamarine, copper, scarlet, green. 32-40. #9500. $10.75. Delivery: 2-3 weeks.

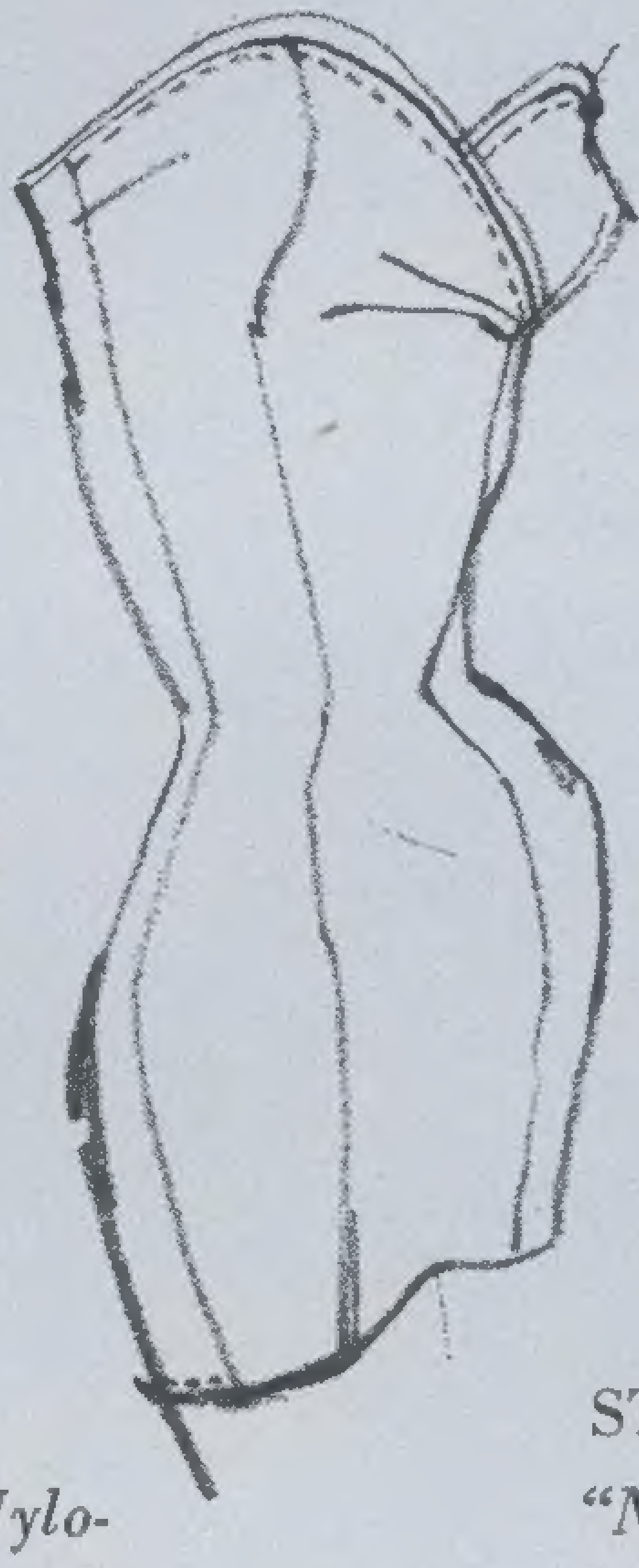
COLE OF CALIFORNIA
2615 Fruitland Avenue,
Los Angeles 58, California



COMPLETELY SHIRRED TUBE

with cuffed, strapless top. Nylofleece (nylon combined with 100% virgin wool). White, crystal blue, copper tan, primrose, limelight, navy-blue. 32-40. #1L-69. $13.50. Delivery: December 25 to January 25 complete.

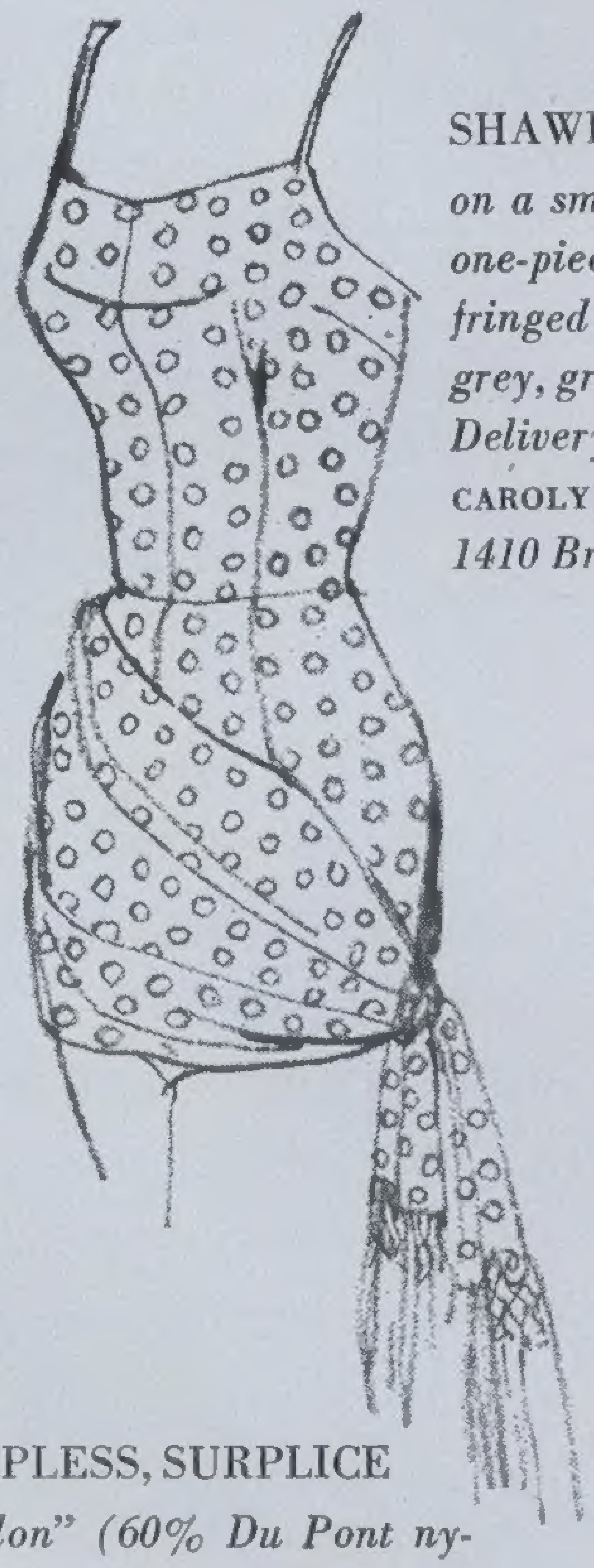
JANTZEN, INC.
Portland 14, Oregon



STRAPLESS, SURPLICE

"Nyralon" (60% Du Pont nylon, 40% rayon and lastique). Spice, purple, black, yellow, coral, chartreuse. #113. $90.00 Dz. 32-38. Delivery: November 15-December 1.

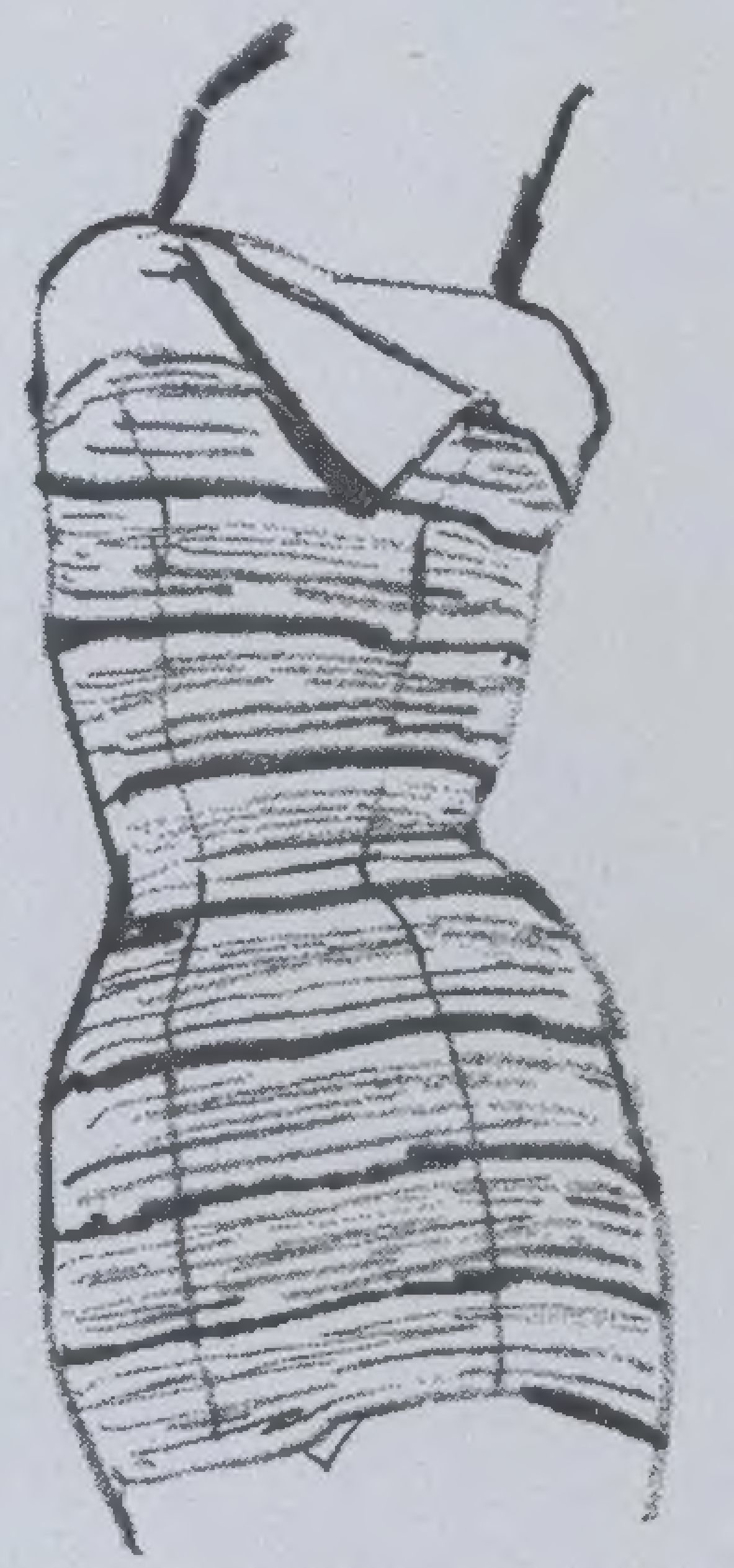
ARTISTIC FOUNDATIONS, INC.
("Seamolds") 417 5th Ave., N.Y.



SHAWL-DRAPED HIPLINE

on a small-figured cotton print one-piece suit with attached fringed sash. Red, charcoal grey, green. 10-14. #307. $9.75. Delivery: January 31 complete.

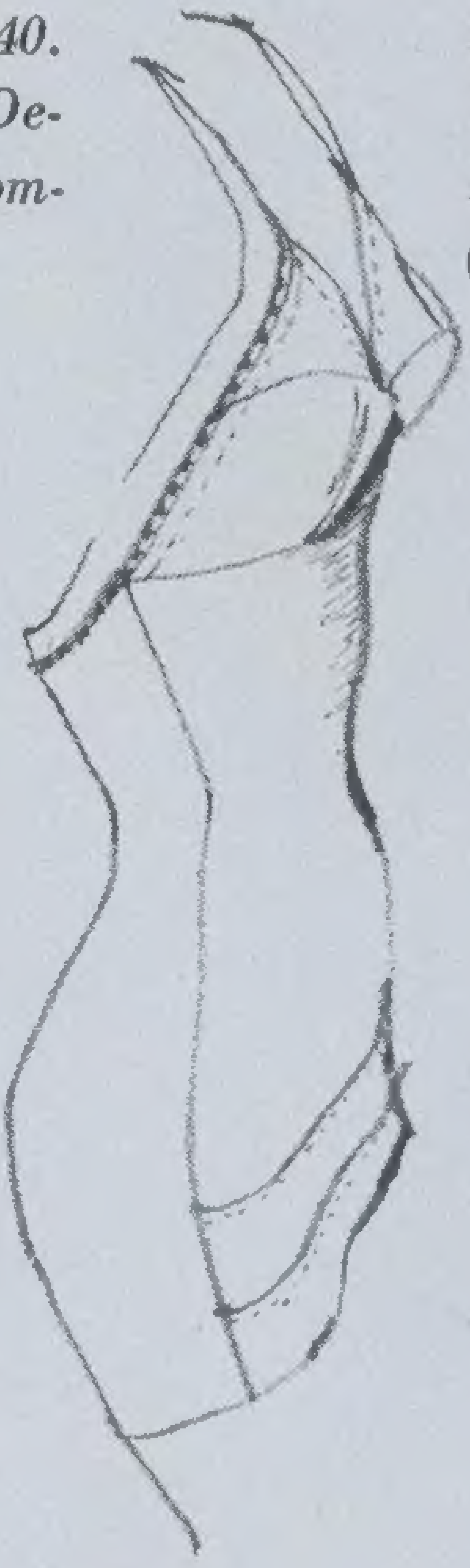
CAROLYN SCHNURER, INC.
1410 Broadway, New York City



WHITE CUFF: SHARKSKIN

elasticized to cling, as is the rippletide suit of elasticized seersucker (acetate warp filling, lastex, cotton and nylon). Royal, green or black, white trim. 10-18. #900. $9.75. Delivery: end of October.

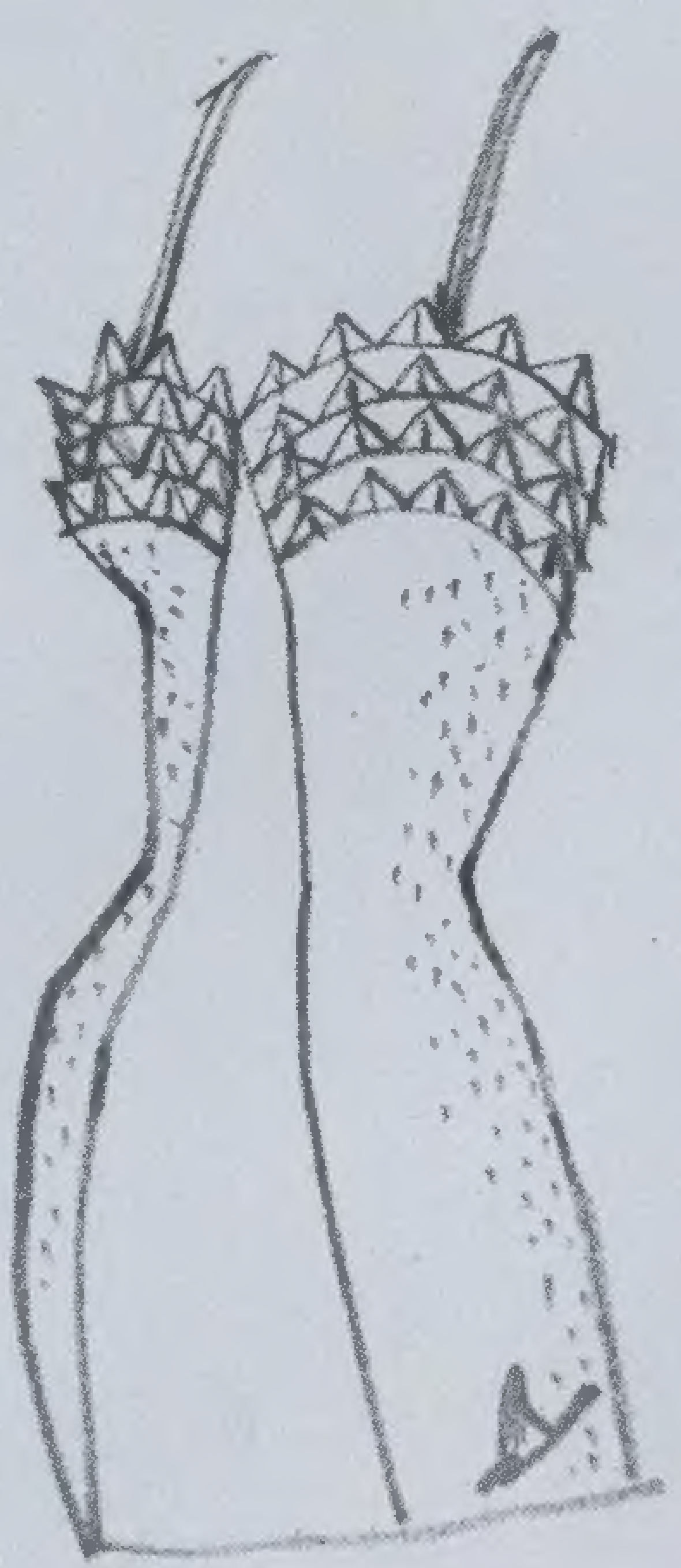
CALTEX SPORTSWEAR CO.
("Caltex of California")
2126 Beverly Boulevard,
Los Angeles 4, California



SCULPTURED FIT

in 100% nylon power net, deep V neckline. Blue, red, strawberry, violet, green, grey, black. 12-14-16, B and C cups. #1172. $13.75. Delivery: end of December.

OLGA SWIM SUITS, INC.
2206 Beverly Boulevard,
Los Angeles 4, California



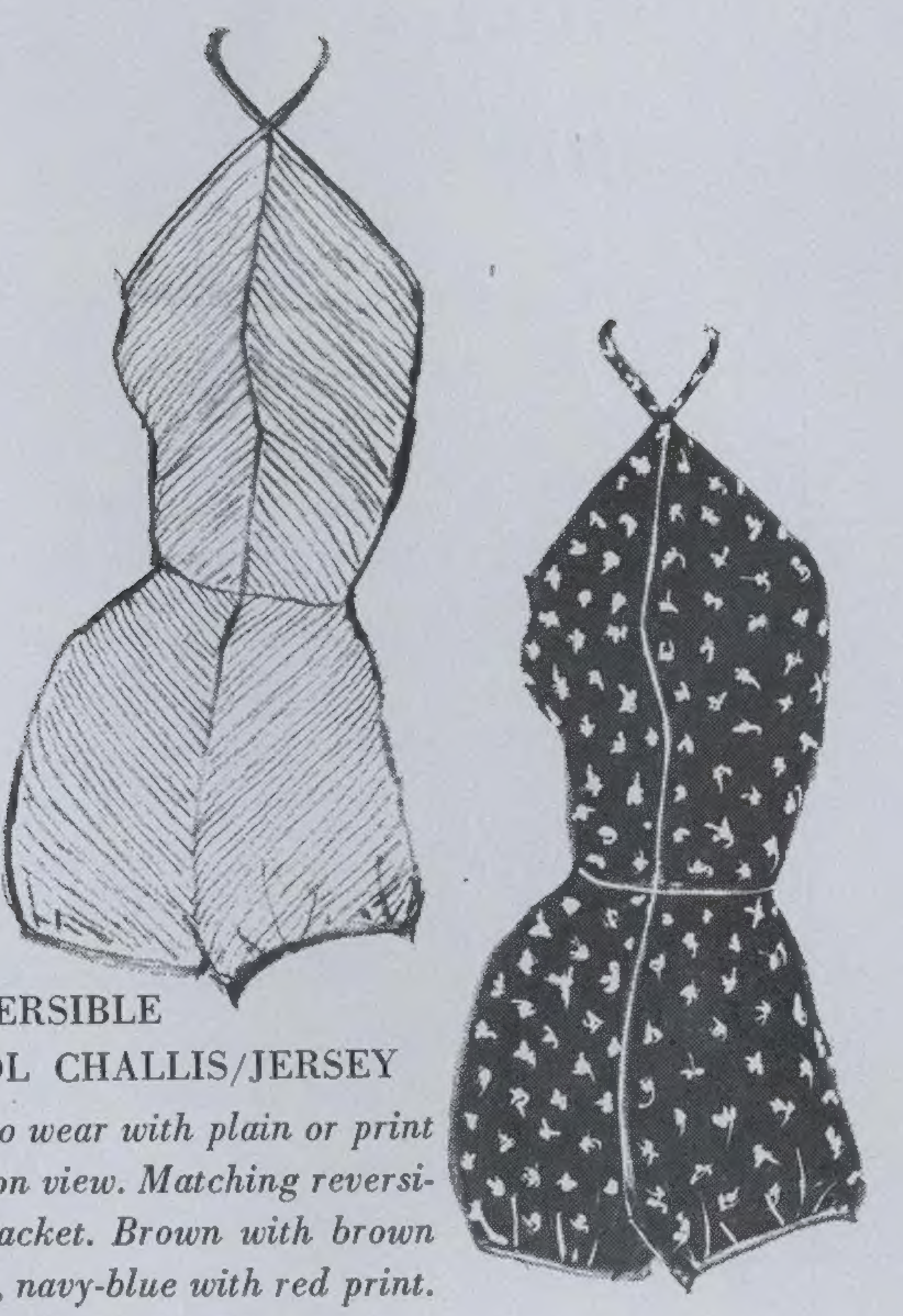
PETAL POINT TOP

four rows deep; control-panel center. (100% Nylon and Lastex.) Orchid, coral reef, aquamarine, Havana lime, black. #42082 ("Petaled Mist" Nylon). $138.00 Dz. 32-38. Delivery: November, December.

CATALINA INC.
443 South San Pedro Street,
Los Angeles 13, California

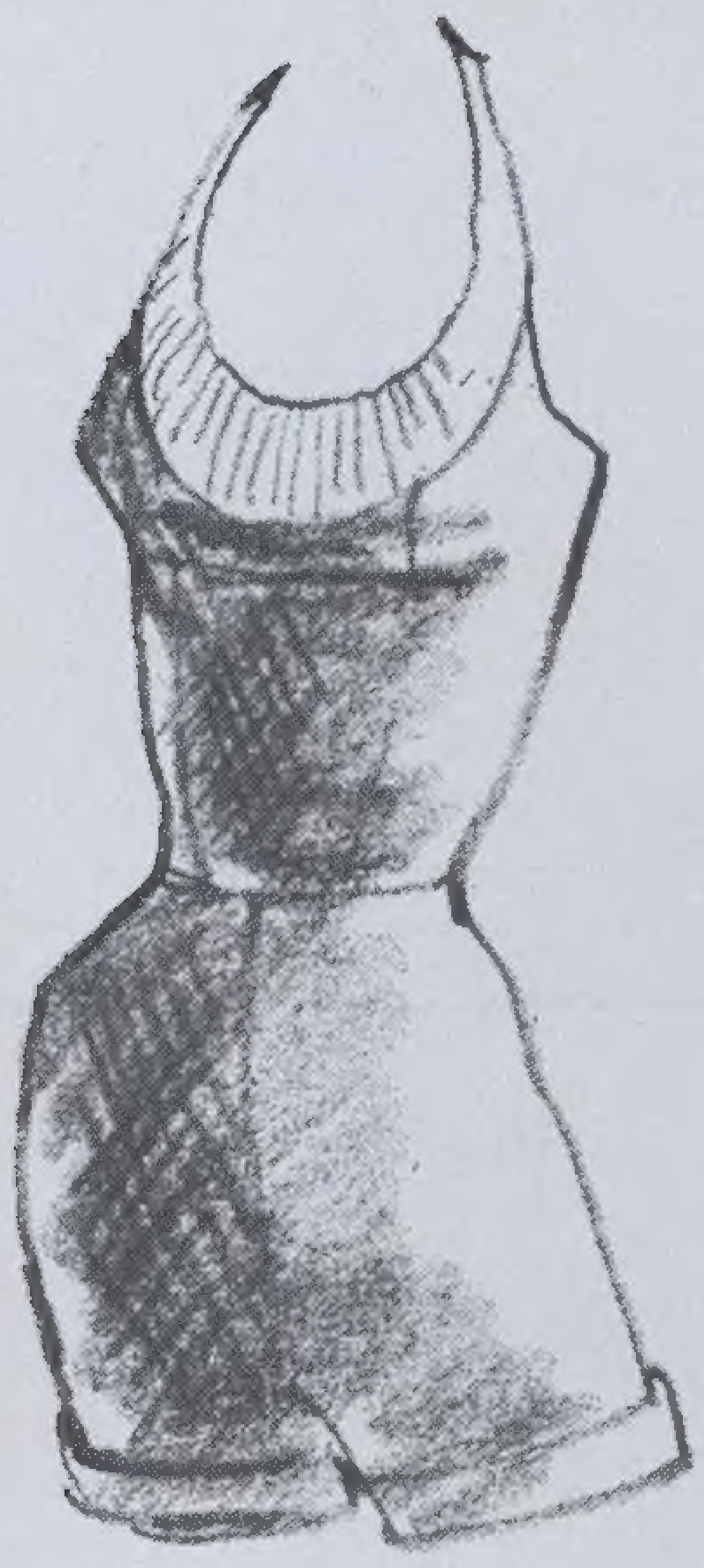
FABRICS:

To watch: cotton sateen (sometimes corded). Metallic-threaded cottons, de-lustred taffetas and failles, wool jerseys. Waffle piqué continues; nylon everywhere (watch nylon power net). New: elasticized Shantungs.



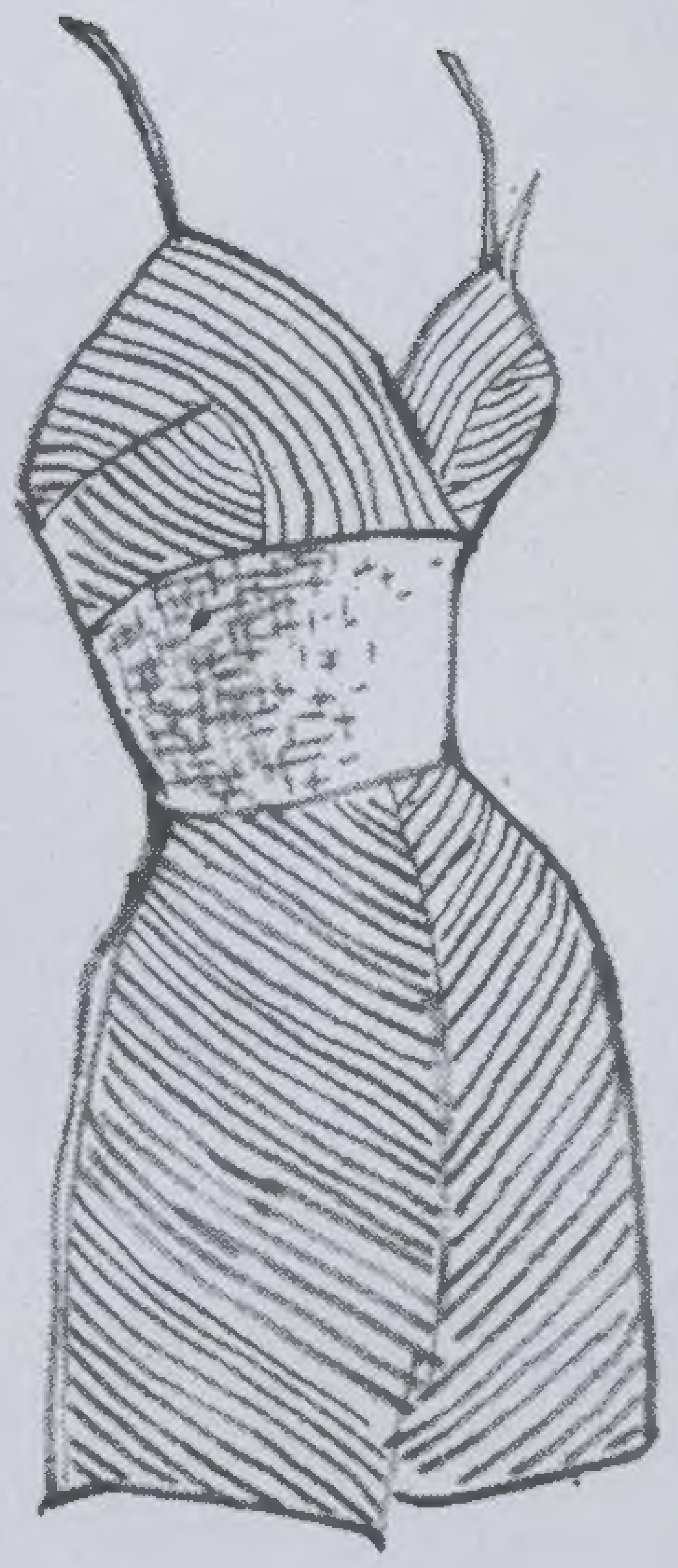
REVERSIBLE
WOOL CHALLIS/JERSEY

suit to wear with plain or print side on view. Matching reversible jacket. Brown with brown print, navy-blue with red print. 10-16. #702. $26.75. Delivery: December 1.
TOWNLEY FROCKS, INC.
("Claire McCardell")
550 Seventh Ave.,
New York City



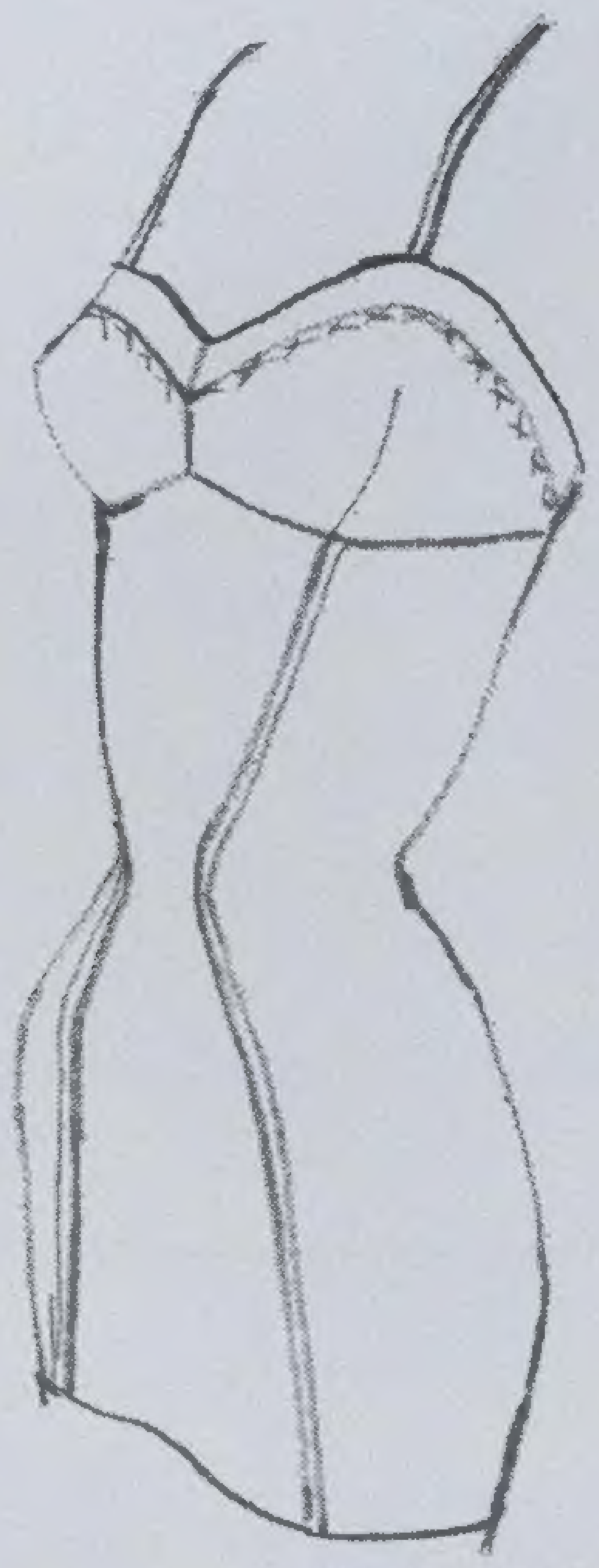
WHITE
SWEATER-KNIT TRIM

. . . new to bathing suits. This elasticized knit band goes around the neck or over the shoulders or hooks in back. The plus: little-boy shorts. Navy-blue, white, maize, apple green, burnt orange, ciel blue birdseye piqué. 10-18 #750. $8.75. Delivery: December.
BESTLYNE CO. *("Reel Poise")*
1410 Broadway, New York City



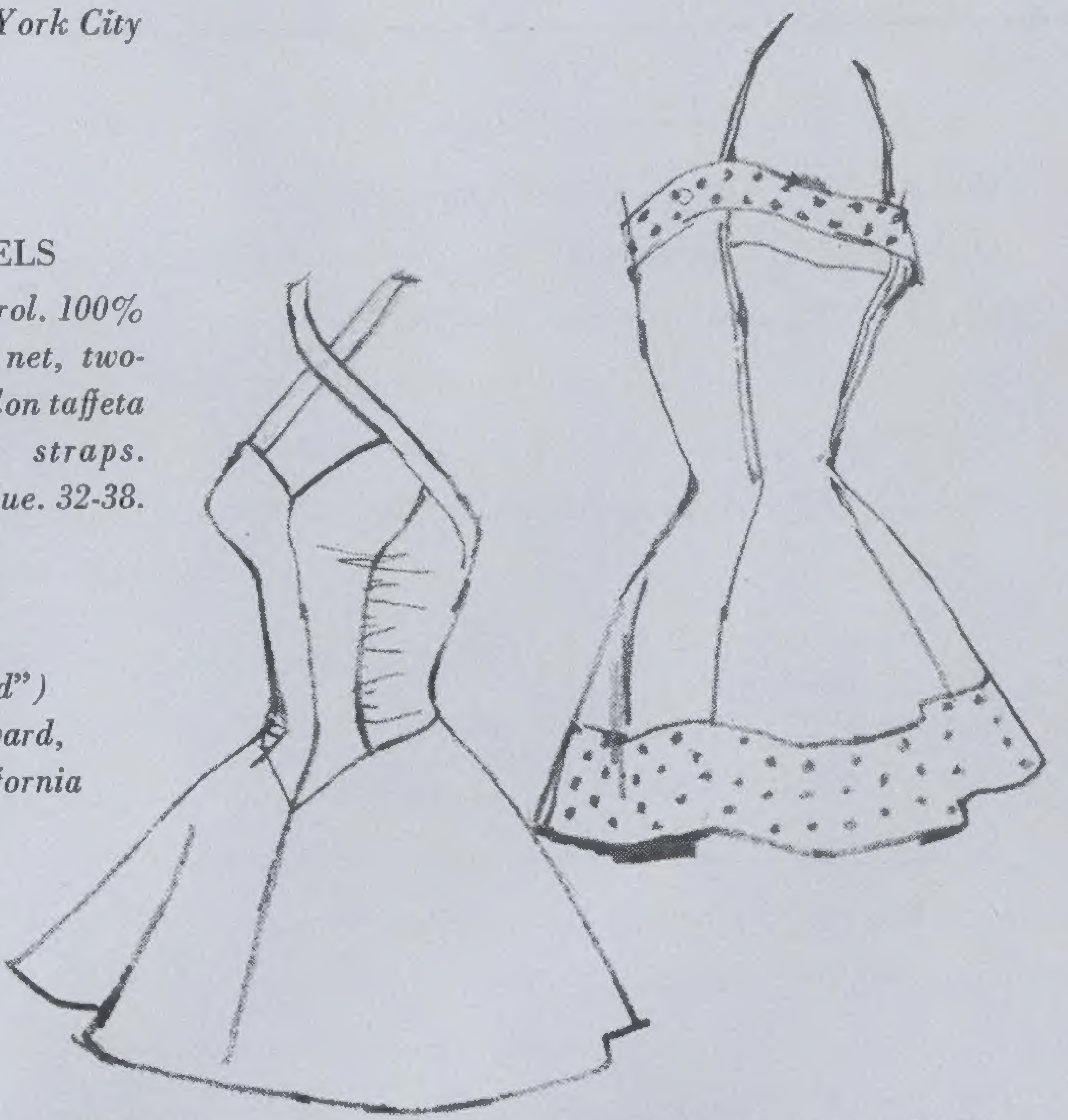
TUCKED FAÇADE, PIQUÉ

Its undercoverage: a brassière. Outside: little-boy shorts. Pale pink, blue, maize, white, navy-blue. #314. $10.75. 10-18. (Matching jacket: #900. $7.75) Delivery: November 25th.
ROBBY LEN, INC.
1410 Broadway, New York City



HOURGLASS PANELS

and new bra-top control. 100% nylon elastic power net, two-way stretch. 100% nylon taffeta lining. Removable straps. Black, white, pink, blue. 32-38. #BO305S. $14.75. Delivery: immediate.
MABS, INC.
("Mabs of Hollywood")
425 East Pico Boulevard,
Los Angeles 15, California



SKIRTED SUITS FOR WOMEN

CONTROLLED BODICE

with boned, button-in, long-line bra; full skirt. May be worn strapless. Nyle-twill (100% nylon). Navy-blue, emerald, blue grass. 12-20. #341-16. $11.75. Delivery: December 31.
ROSE MARIE REID
1035 Santee Street,
San Francisco 3, California

SEAMED AND BONED

to slenderize the bodice; graceful flare skirt. Celanese acetate Prospector cloth. White dots on blue, pine green or navy-blue. 36-46. #XD52. $72.00 a doz. Delivery: December.
GANTNER & MATTERN CO.
("Gantner of California")
1453 Mission Street,
Los Angeles 15, California

All prices quoted are wholesale.

To sell fashion, quote VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR
RELEASE
DATE:
OCTOBER
31ST

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets *b. on 12" x 15" mounted display sheets* *c. on 5" x 7" tent cards for counters*

Check the number and type of each card wanted and return this coupon to us, please (11/1)

VOGUE SAYS: *"The dinner apron—entertaining idea"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"New fashion recipe—cook-hostess costume"*
a ☐ *b* ☐

VOGUE SAYS: *"Lingerie—starring lace"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Skirt movement—slim here, full there"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Brief black furs—white accessory flourish"*
a ☐ *b* ☐

VOGUE SAYS: *"Spanish sparks—new accents"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Soft innovation—drawing room slippers"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Dinner-theatre shoes—fabric delicacies"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Deep red lips, white complexion"*
a ☐ *b* ☐

VOGUE SAYS: *"Trumpet line—afternoon, after-dark news"*
a ☐ *b* ☐

NAME____________________ STORE NAME____________________

ADDRESS________________ CITY________________ STATE________

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell the fashion of at-home clothes

VOGUE SAYS: "Evening—the apron shift"
VOGUE SAYS: "The evening apron—to mist over a severe silhouette"
VOGUE SAYS: "At-home idea—silk trousers, top to match"
VOGUE SAYS: "Dressing for the cook, not the salad"
VOGUE SAYS: "Apron overskirt—anywhere *but* the kitchen"
VOGUE SAYS: "At-home costume—total of separates"

To sell the fashion of shoes, slippers, accessories

VOGUE SAYS: "Rhinestone-starred heel—new glitter concentration"
VOGUE SAYS: "Tapered ankle-sandal below short evening skirts"
VOGUE SAYS: "Eight-o'clock slipper—satin and lace"
VOGUE SAYS: "Stripling opera pump—dinner dress complement"
VOGUE SAYS: "Cutaway sandal—new specialized evening shoe"
VOGUE SAYS: "Soft innovation—oriental-slant sandal"
VOGUE SAYS: "Drawing room slipper—new dinner-at-home fashion"
VOGUE SAYS: "Velvet bag—kin to the velvet shoe"
VOGUE SAYS: "Warm Latin gesture—gloves tingling with red"
VOGUE SAYS: "Spanish idea—velvet at-home shoe, braid-traced"

To sell the fashion of women's clothes

VOGUE SAYS: "Late-day dress—collar high flattery"
VOGUE SAYS: "Oblique lines—arranged for figure-paring"
VOGUE SAYS: "New draped scarf collar—becoming open or closed"
VOGUE SAYS: "To suit a woman's figure—short dinner dress, easy to wear"
VOGUE SAYS: "A symmetrical afternoon dress—scaled to a woman's proportions"

To sell the fashion of lingerie

VOGUE SAYS: "New lingerie—treasures to own, to give"
VOGUE SAYS: "Look at lingerie with Christmas list in hand"
VOGUE SAYS: "Frills of lace—froth of a bedjacket"
VOGUE SAYS: "Sheer peignoir—mist of white"
VOGUE SAYS: "Lingerie delicacy—pleats that never wash out"
VOGUE SAYS: "New slip idea—a flicker of hem pleats"
VOGUE SAYS: "Nylon nightgown—a filmy column of pleats"
VOGUE SAYS: "Nightgown with sleeves—cut high, cut full"
VOGUE SAYS: "The quilted robe over pyjamas"

To sell the fashion of beauty

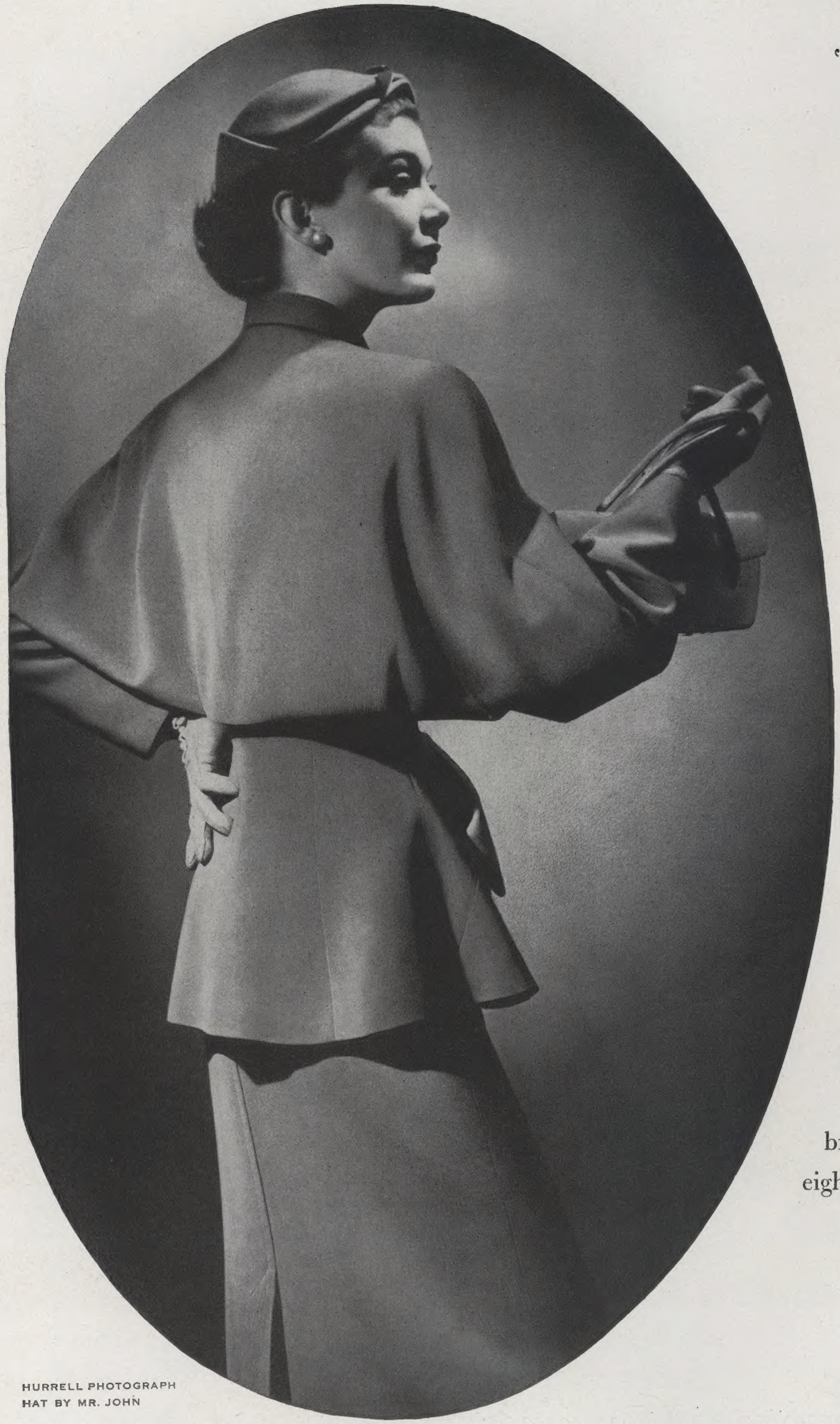
VOGUE SAYS: "Spotlight—lipstick"
VOGUE SAYS: "Pearl-tinted foundation, dark red lips—arresting change"
VOGUE SAYS: "Added coiffure attractions—ringlet or braid switches"
VOGUE SAYS: "Your hair—different at night from day"
VOGUE SAYS: "Use a foundation which holds powder closely"
VOGUE SAYS: "Upturn in hair for evening"

BERGDORF
GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

RICHARD AVEDON

For Champagne Evenings . . . Pure silk satin the color of vintage champagne — its opulent overtones, the crushed cummerbund, sashed shoulder and floating panels of pearl gray satin — very grand-entrance dressing, $295. Evening Dresses, Third Floor.

"of san francisco"
city of sophisticates
and superlatives



HURRELL PHOTOGRAPH
HAT BY MR. JOHN

Lilli Ann

of san francisco

wonderful new suit silhouette ... bat-wing back, tapered sleeve, minimizing waistline ... from a series of exciting new Lilli Ann suits all dream-tailored over custom-like innerbodies ... with half-lined skirts. This one in finest gabardine ... green, wine, toast, teal, black, grey, beige, navy, purple, brown ... sizes 10 through 20 ... about eighty dollars ... at Burnett's, New York City ... and smart stores everywhere.

OPERATOR 25

TELEPHONE YOUR LOCAL WESTERN UNION BY NUMBER

Ask Operator 25 for name of store nearest to you, or write Lilli Ann, 973 Market Street, San Francisco.

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10 West

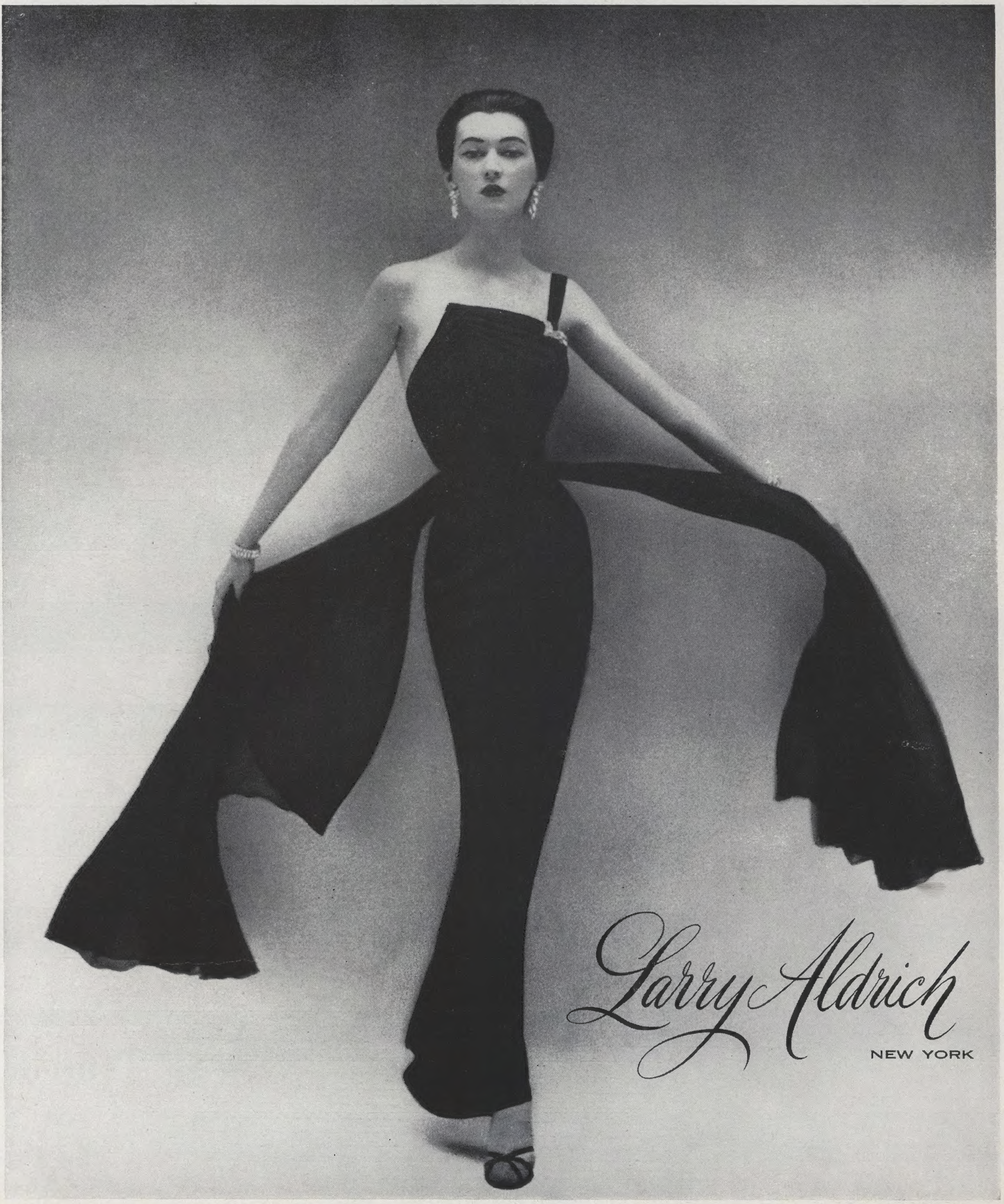
A RENOWNED PERFUME FROM FIFTY-SEVENTH STREET'S FASHION CENTER

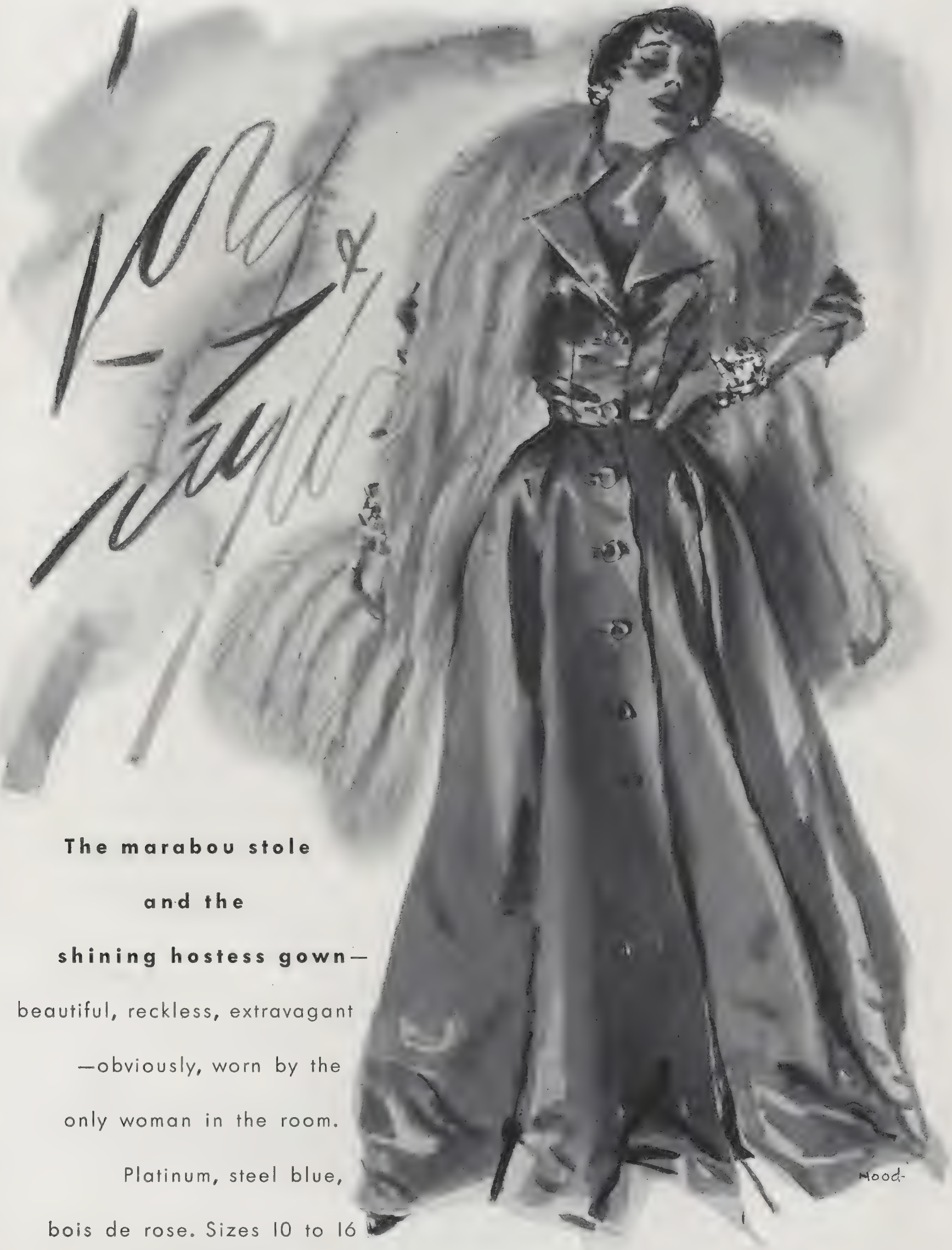
Henri
Bendel

10 WEST 57
NEW YORK 19 NY

Available in quality stores throughout the country

THE DELICACY OF SILK CHIFFON . . . the daring of a new décolletage . . . our floating evening dress with angel-wing panels. $95. Lord & Taylor, New York; J. L. Hudson, Detroit; I. Magnin, California-Seattle.

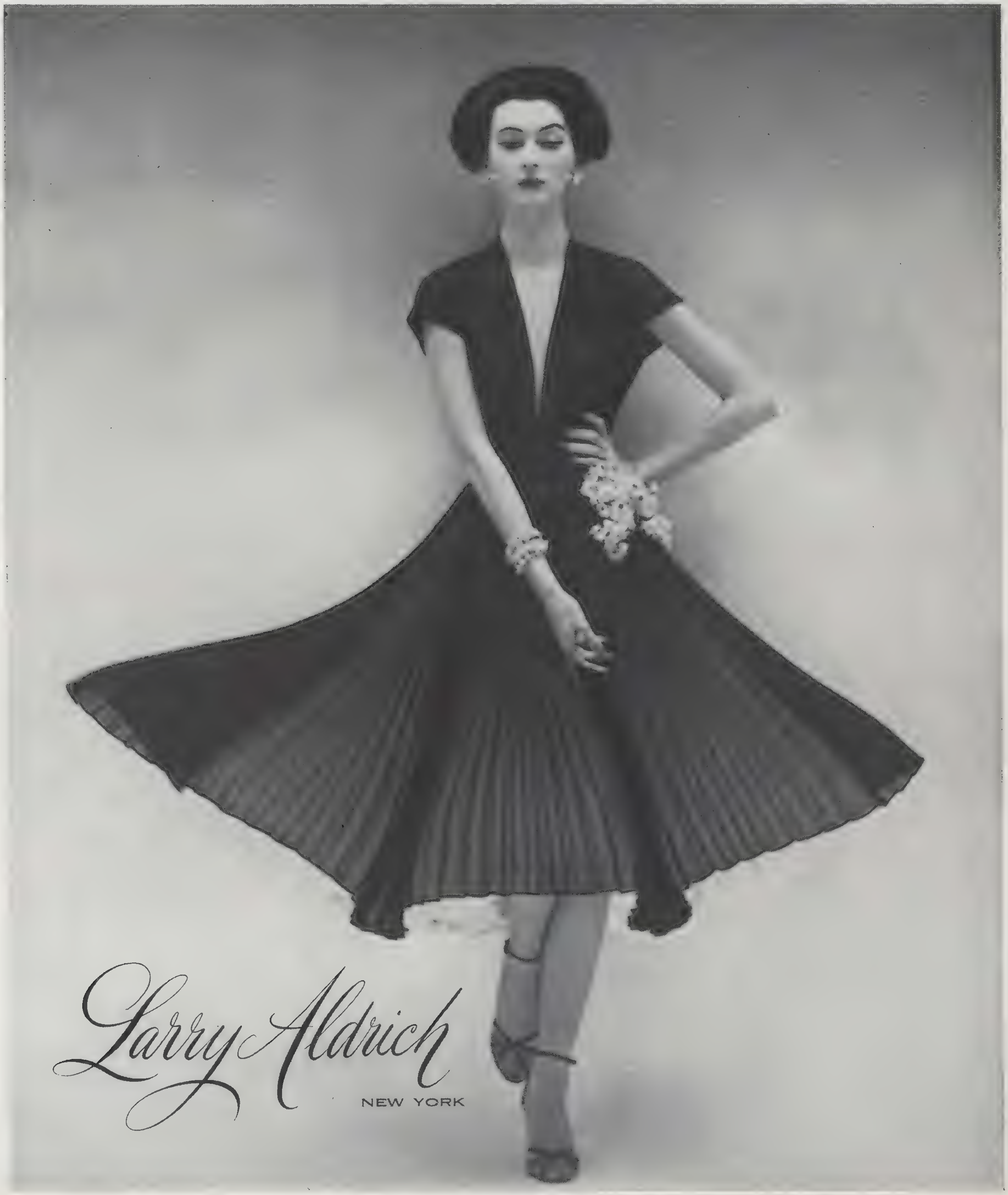




The marabou stole
and the
shining hostess gown—
beautiful, reckless, extravagant
—obviously, worn by the
only woman in the room.
Platinum, steel blue,
bois de rose. Sizes 10 to 16

125.00 in the Negligee Salon, Fourth Floor, Lord & Taylor

SILK CHIFFON OVER CONTRASTING SILK CHIFFON . . . TWIN PLEATED SKIRTS. \$115.00
BONWIT TELLER, NEW YORK; JULIUS GARFINCKEL, WASHINGTON; NEIMAN-MARCUS, DALLAS.


Larry Aldrich
NEW YORK

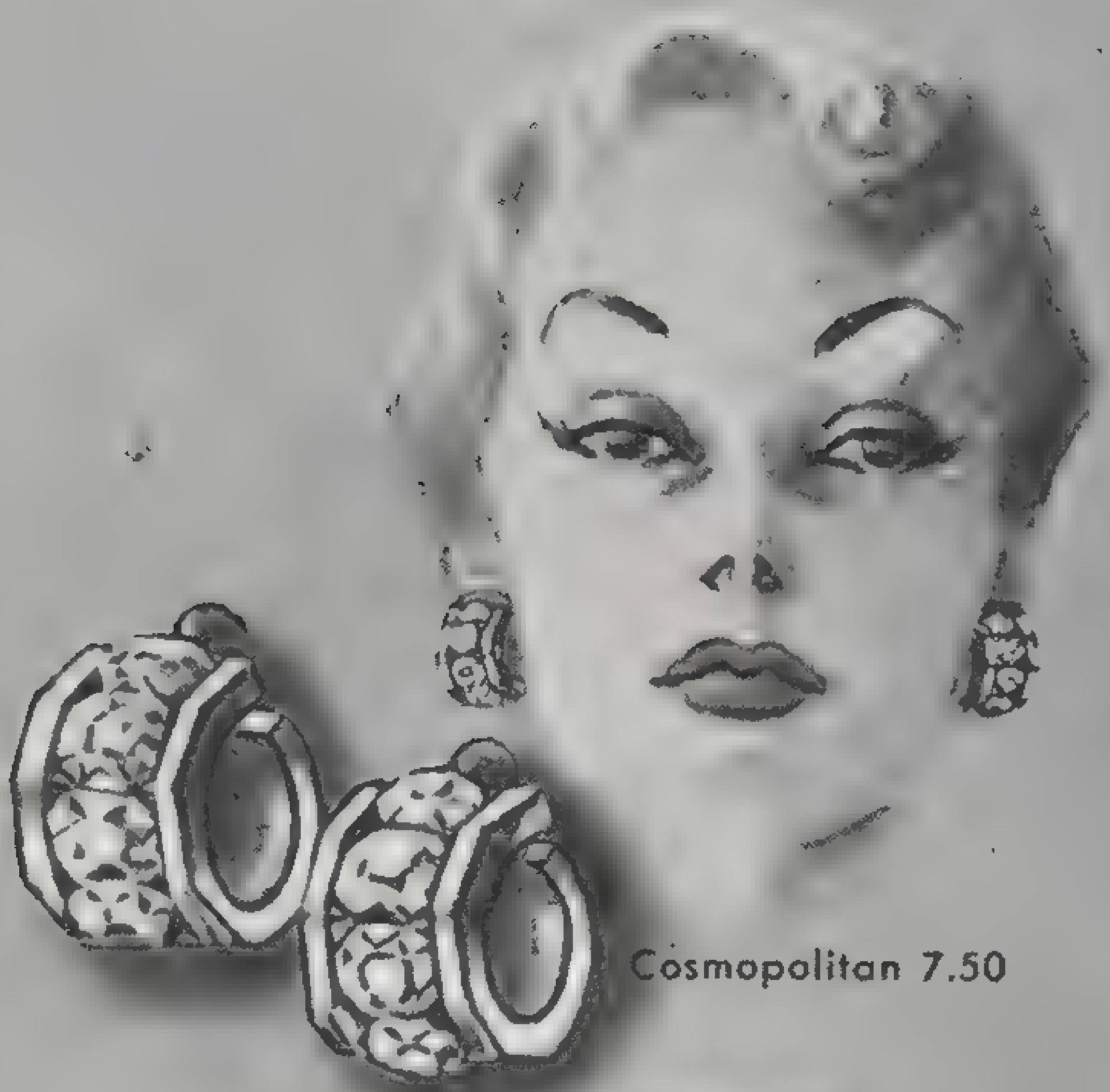
SOPHIE'S GESTURE GOWN OF VELVET AND CHIFFON—Evening in the grand manner: a bare asymmetric bodice of beautifying silk velvet, a silk chiffon skirt that wafts rather than walks, paired scarves stemming from the front to wind at will with beautiful grace. So breath-catching in deep Sophie grey, black, sapphire blue, red; or in white chiffon with grey velvet. Sizes 10 to 16, 285.00. Sophie Original Collection.

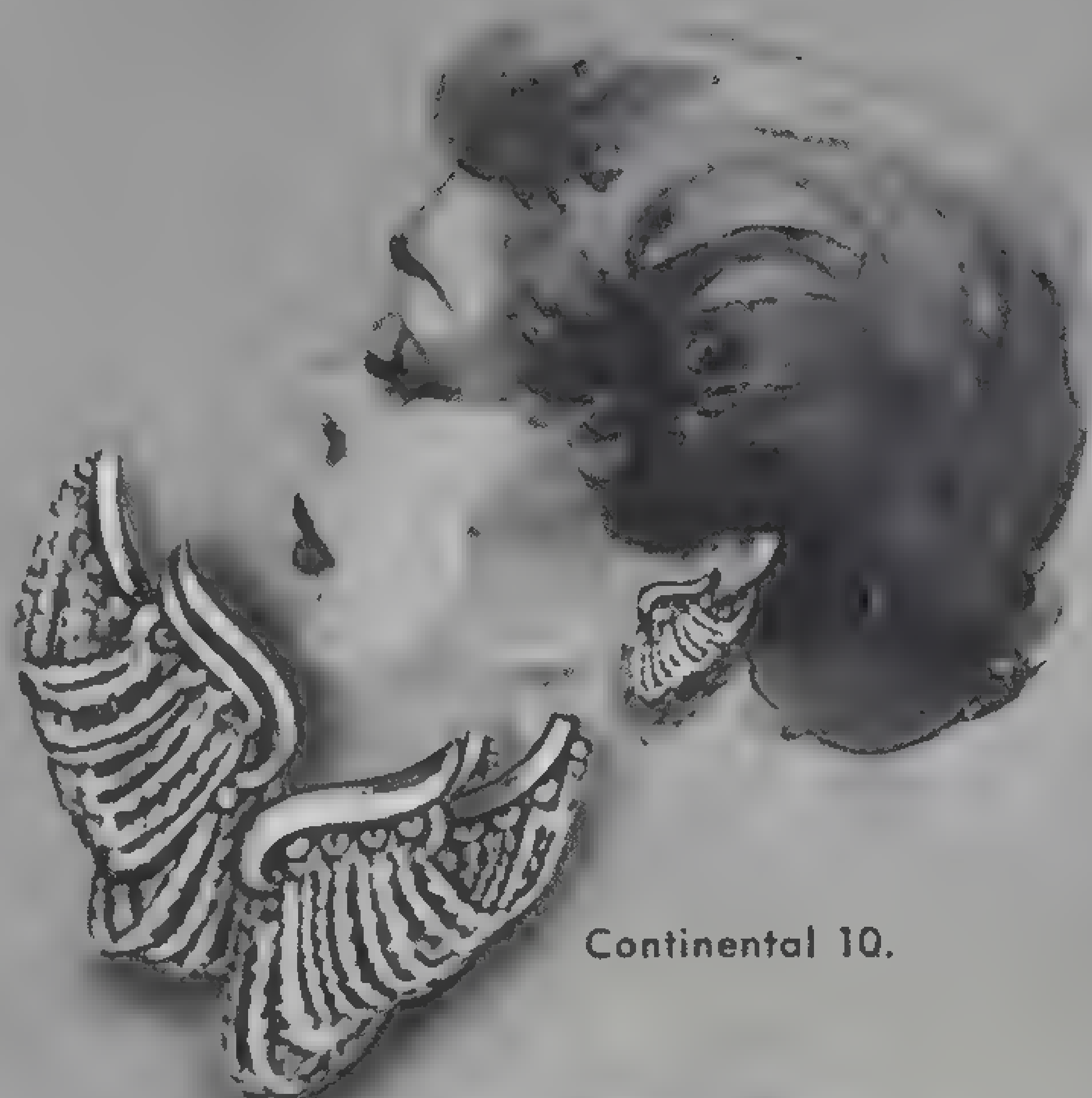
SAKS FIFTH AVENUE

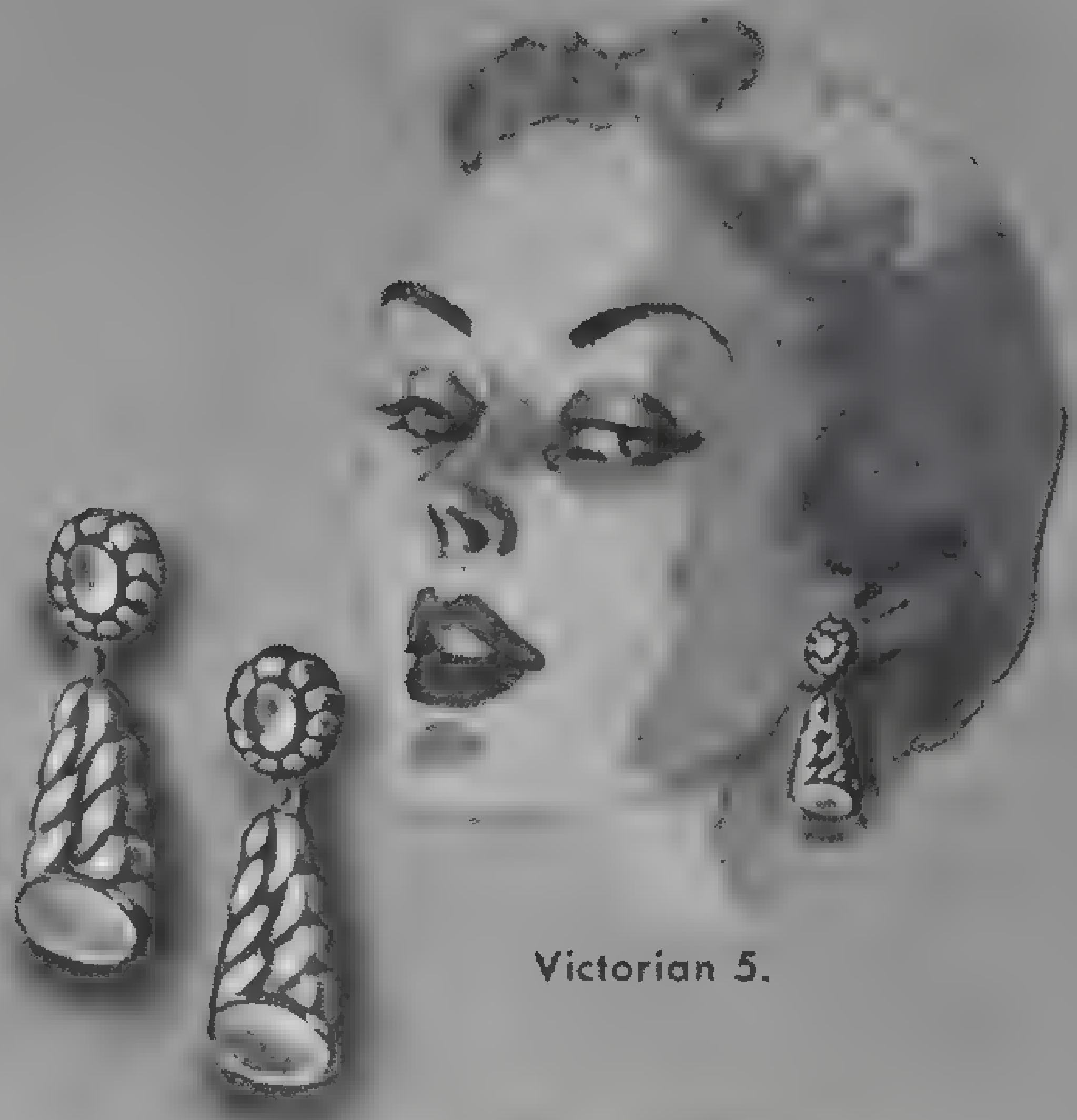
NEW YORK · CHICAGO · BEVERLY HILLS · DETROIT · PITTSBURGH · MIAMI BEACH

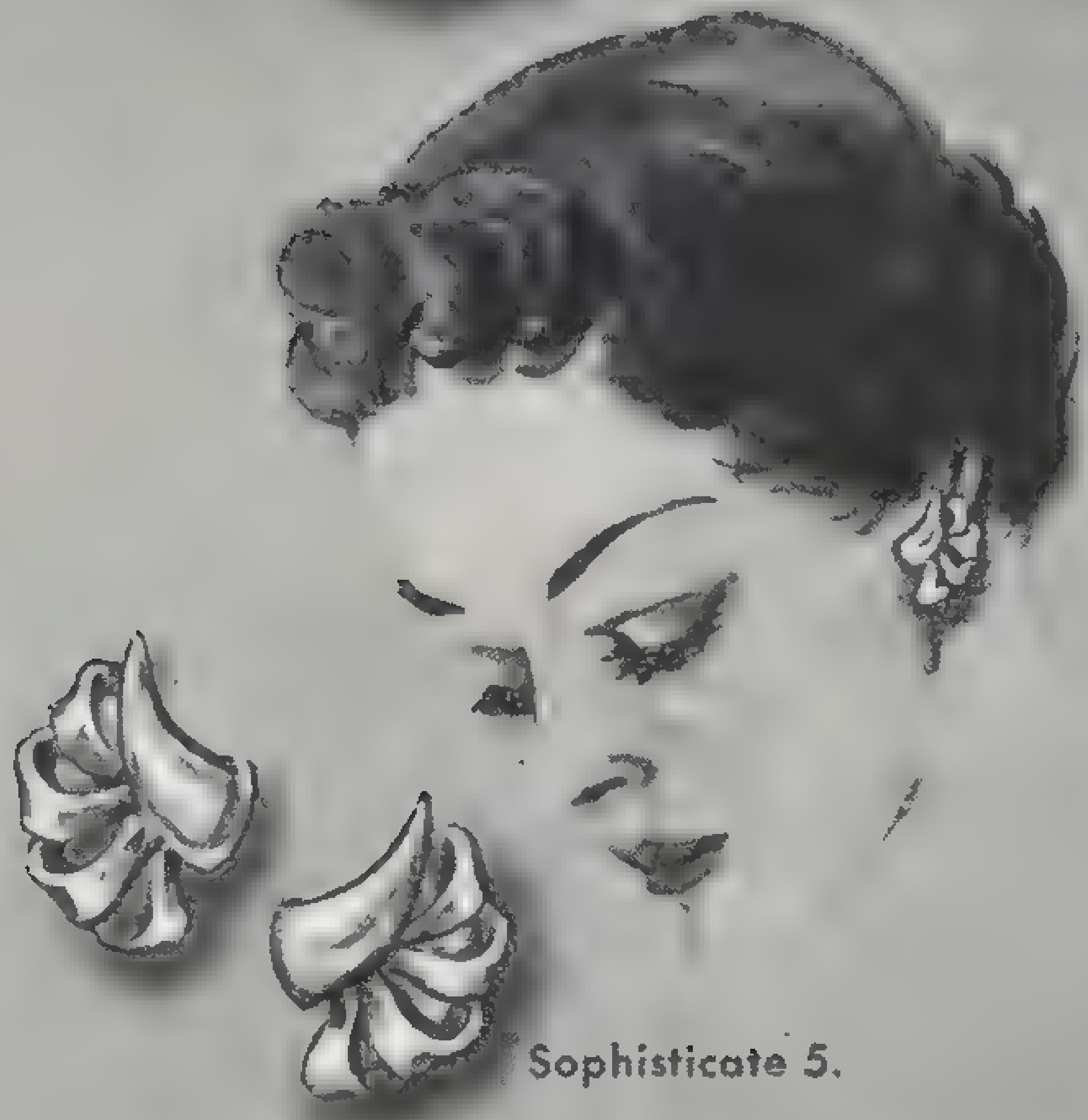
Monet
master Jewelers

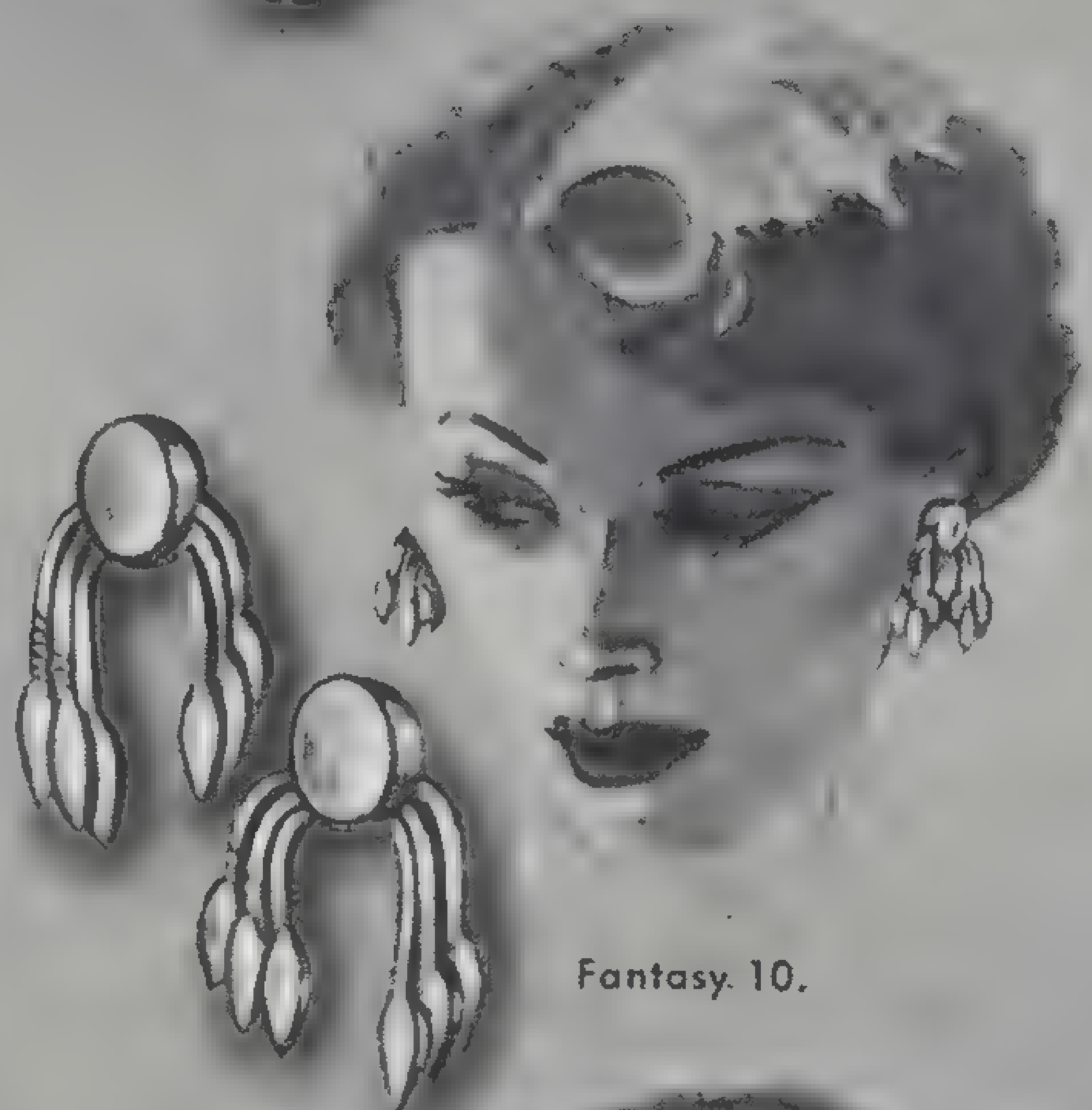
Earrings for today's hairdos

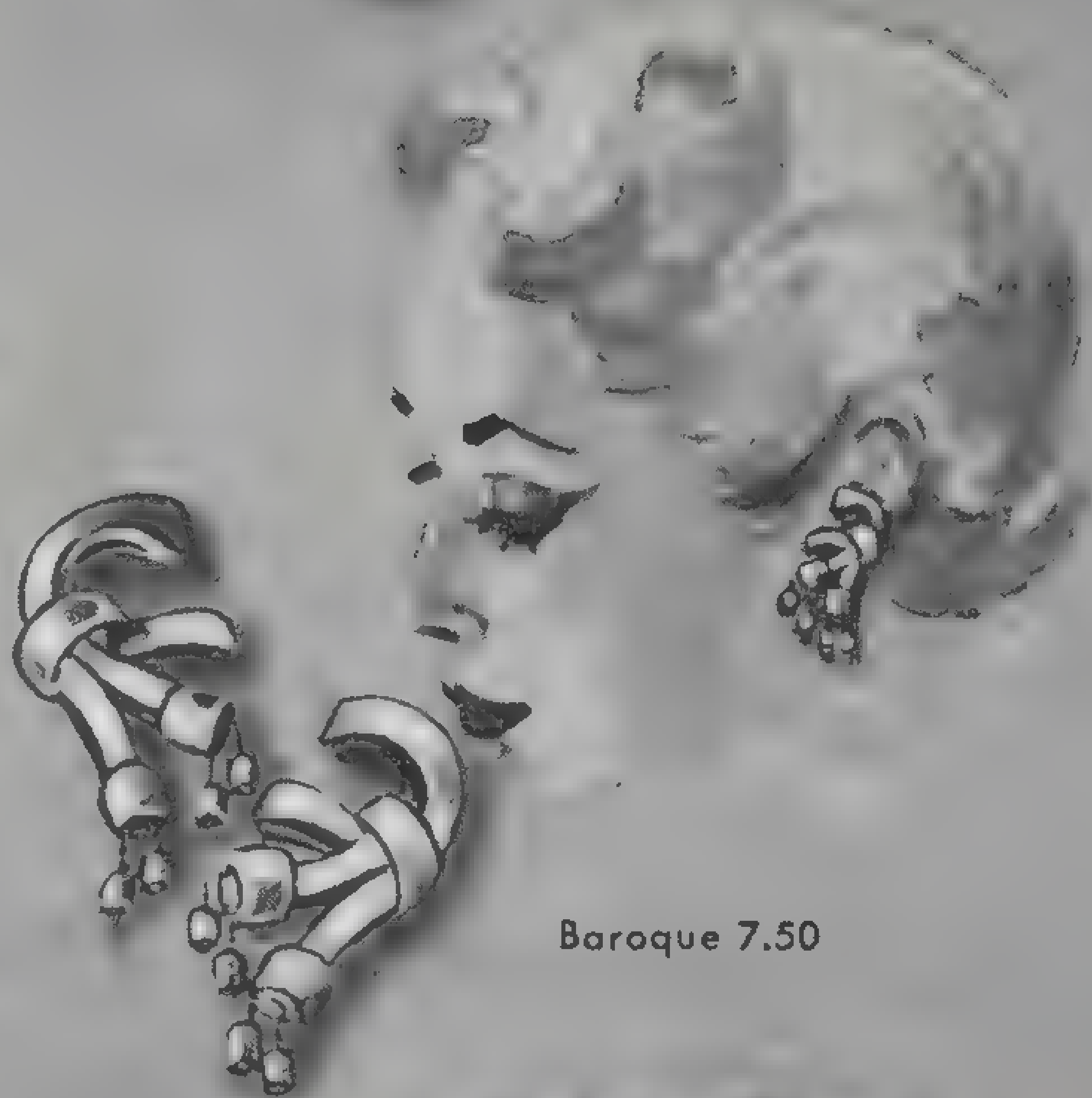

Cosmopolitan 7.50

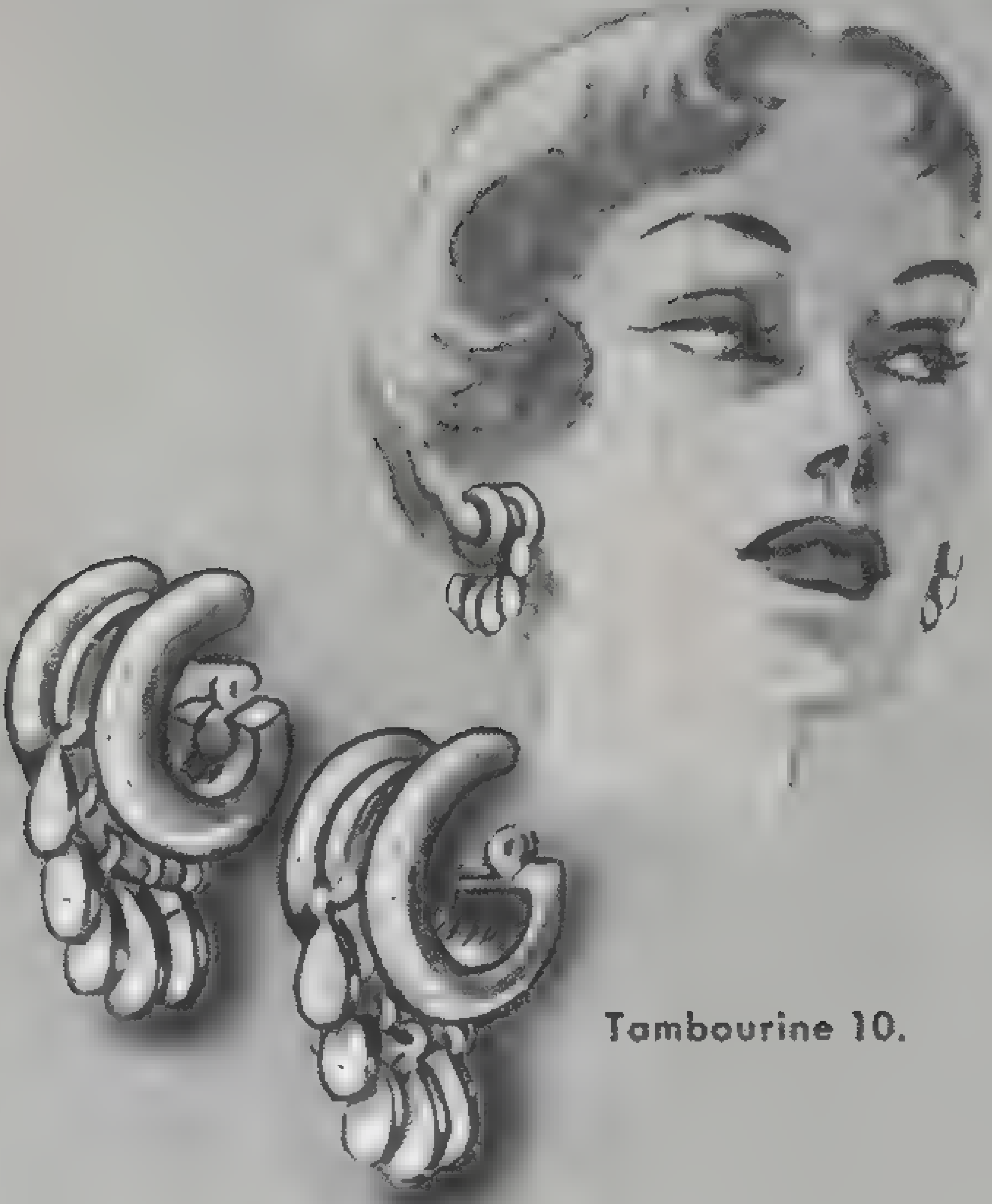

Continental 10.

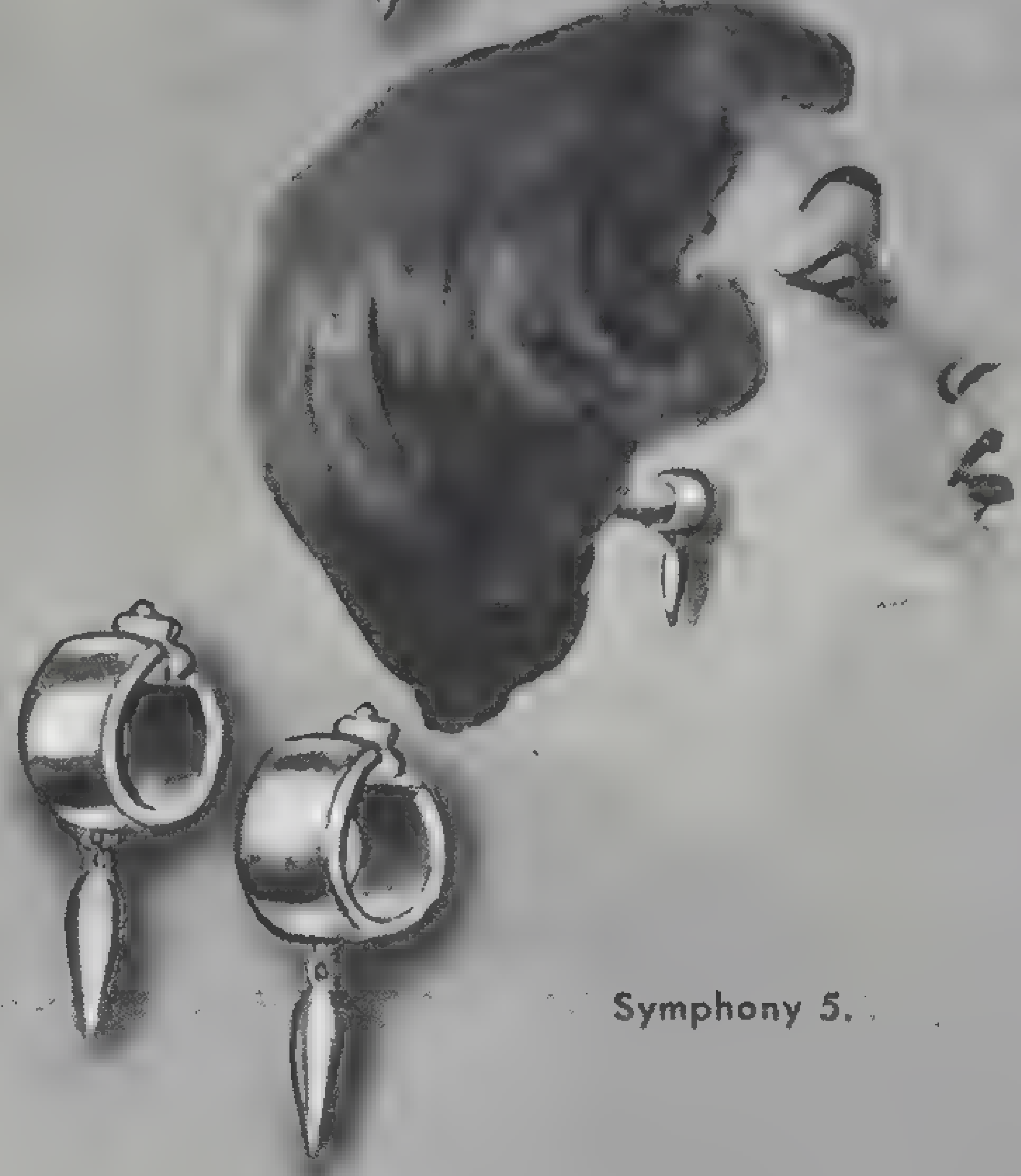

Victorian 5.

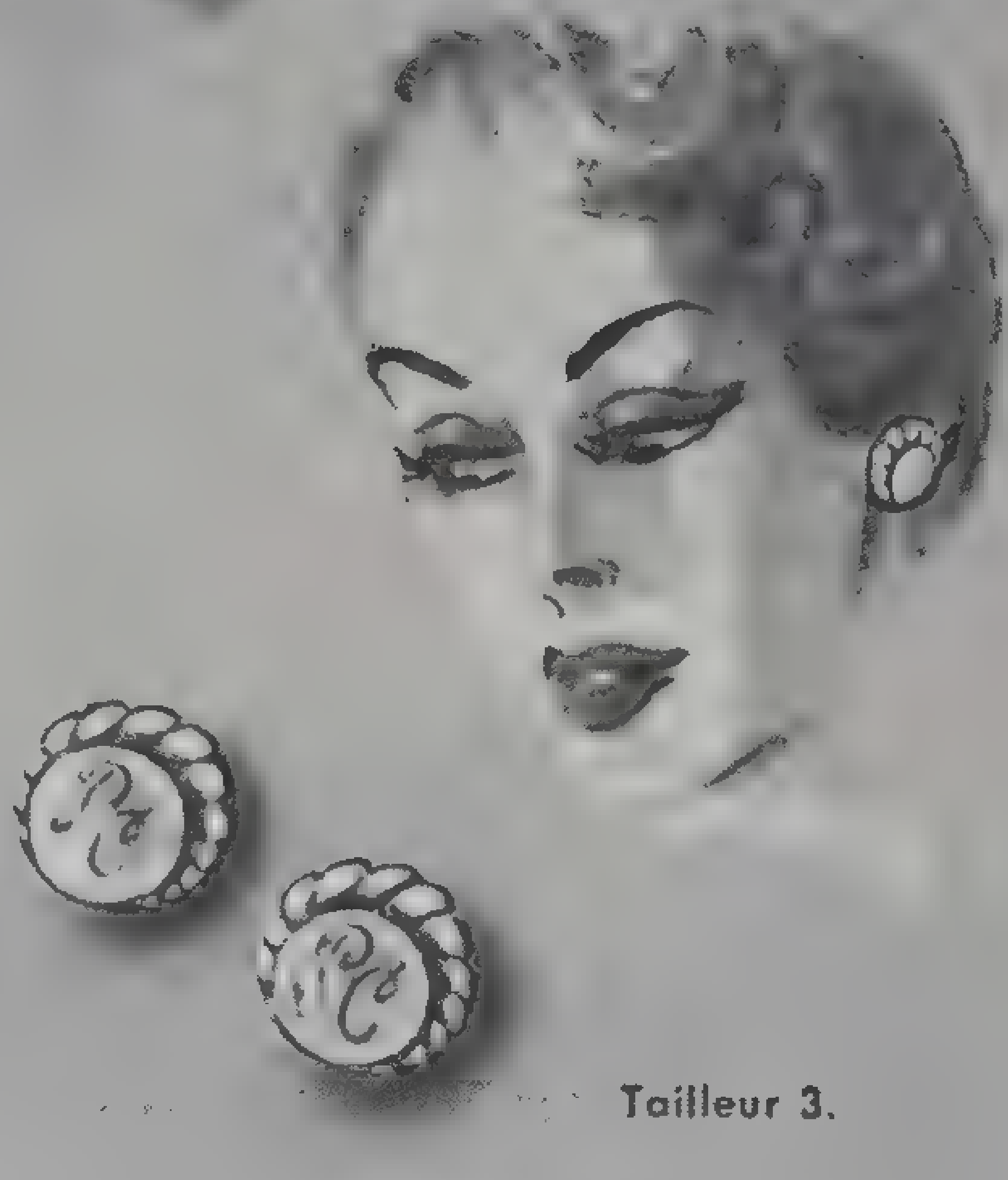

Sophisticate 5.


Fantasy 10.


Baroque 7.50

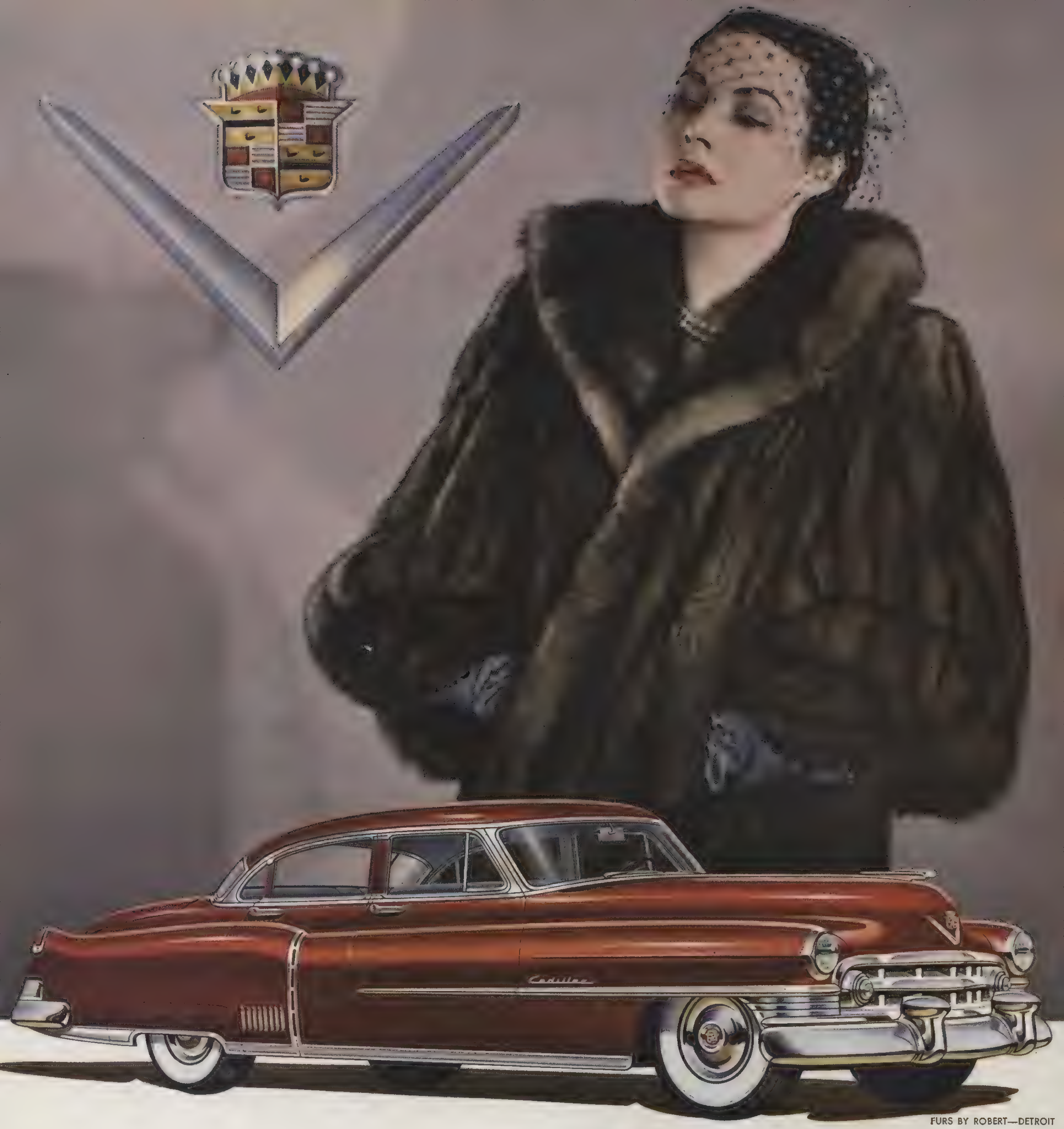

Tambourine 10.


Symphony 5.


Tailleur 3.

Here are the authentic hairdos that set the fashion...and the perfect earrings to accent them. Fabulously crafted in the Golden Manner of Monet...each piece bears the Monet signature. At better stores or write MONET, 6 W. 32nd St., N. Y. All prices plus tax

Fashion Academy Award Winner – For the Second Year



FURS BY ROBERT—DETROIT

One of the priceless things a woman finds in ownership of a Cadillac is the knowledge that she has surrounded her family with every possible motoring safeguard. Braking is sure and instantaneous; steering is smooth and certain; vision is wide and clear; and the car's ability to hold the road is phenomenal! Moreover, the riding and handling ease is so exhilarating that the driver remains fresh and alert throughout even a full day's journey. Yes, once you have known the feeling of security that comes with a Cadillac, we think you'll agree . . . *it's worth its price in peace of mind!*

Cadillac

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

It takes a Beautician

to give you a real permanent! Not hodgepodge curls —but curls that form lovely waves

Gown by Filcol

It's one thing to put hit-or-miss curls in hair— but quite another to *pattern* them for a perfectly waved permanent. Haphazard curls just won't line up into graceful, crinkle-free waves. Only a professional beautician knows what width every hair block should be . . . exactly where to place each curl . . . how to use different size waving rods in the right spots. No home-made "permanent" can match the wave she gives you. Always depend on a professional's skill.

To give your hair rippling glory—ask your beautician for a

Helene Curtis PROFESSIONAL PERMANENT WAVE

Miss Dior · Diorama

Parfums Christian Dior

Distributed by Christian Dior Perfumes Corporation — New York

Sweet dreams of silk...

for a fair princess-of-the-night. Fischer's newest triumph in pure silk sheer, the entire bodice molded of fanciful lace! This is a spirited new design to enhance a lovely figure ...a particular Christmas pleasure. Hues of black, larkspur blue, champagne, pink or white, Sizes 32 to 38. At the nicest stores everywhere.

Heavenly* silk Lingerie by Fischer

*Reg. U.S. Pat. Off.

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Now you can enjoy

LUCIEN LELONG, Paris

PERFUMES

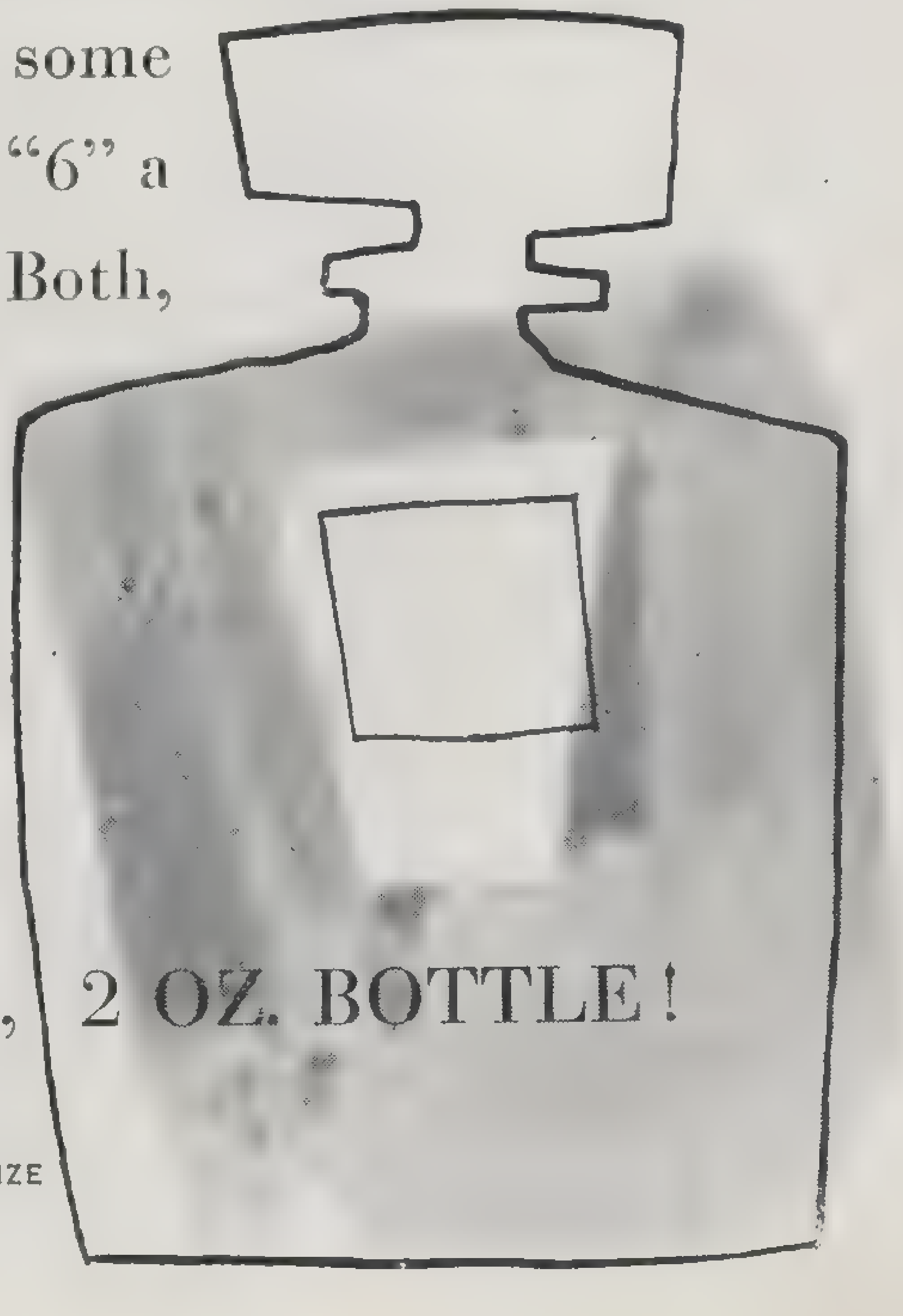
every day of your life!

THE truth is—to use perfume to the best advantage is to *use* perfume daily, *lavishly*. A dab behind the ears is fine for a few minutes—that's all.

NOW, with Parfum 6 and Parfum 7, Lucien Lelong takes fine French perfume out of the too-costly-to-use department via plain, inexpensive packaging. If you have a nose for perfume, you'll recognize these for the great fragrances they are—and respect the value they represent.

NOW you can really lavish it on! The bottle is large—the price, a small one for perfume from Lucien Lelong, creator of some of the world's most famous fragrances. You'll find "6" a delicious petal blend—"7," a more sophisticated scent. Both,

CREATED, BOTTLED,
PACKAGED AND SEALED
IN FRANCE



PARFUM 6 and PARFUM 7, $9* FOR A LARGE, 2 OZ. BOTTLE!

ACTUAL SIZE

*PLUS TAX

Small wonder more women use Dorothy Gray creams than any other salon creams in America! For at Dorothy Gray, not the whim of a single cosmetician, but the combined know-how of many beauty scientists creates cosmetics you can trust.

Trust Dorothy Gray

For skin as lovely as yours can be...
follow this famous

Rule of Three

1

Cleanse.

Dry skin? For you, wonderfully effective *Dry-Skin Cleanser*. For normal skin there's luxurious *Salon Cold Cream*. If your skin is oily, it needs the beauty-cleansing ritual of *Cleansing Cream* (Liquefying). Priced from $1 to $4.

2

Stimulate.

Both dry and normal skins take on a glowing, younger appearance from patting with *Orange Flower Skin Lotion*. Oily skin gets the same stimulating "lift" from *Texture Lotion*. Priced from $1 to $3.75.

3

Lubricate.

If skin is either dry or normal, coax it to a more perfect softness and smoothness with *Special Dry-Skin Mixture*. $2.25 to $8. If oily—yes, oily skins do need lubrication—smooth in that *very* special *Suppling Cream*, $1 to $2.75.

All prices plus tax

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Vanity Fair

Exquisite slip
with a new expression
of elegance in the
permanently pleated
bodice and flounce
of peerless
nylon tricot
and lace.

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Carving Knife, Regular
Holding Fork, Regular
Steel
Carving Knife, Large
Holding Fork, Large

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This new five-piece Carving Set gives a truly professional touch to carving . . . TOWLE'S Deep-Tempered Stainless Steel blades will *stay sharp longer* . . . Choose the Carving Set, shown here in Old Master, for a welcome, eloquent gift.

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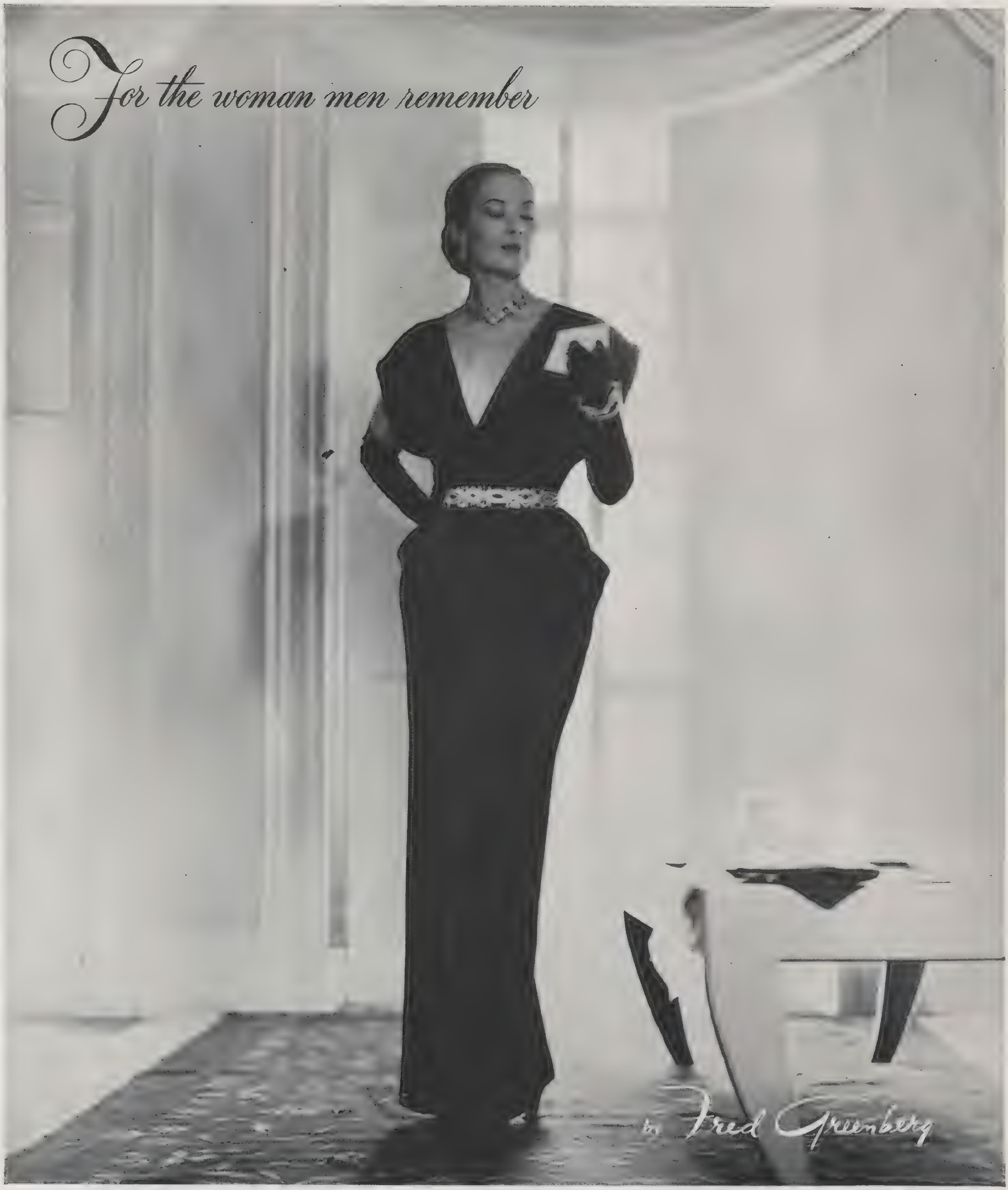
47 EAST 51st STREET, N.Y.


For the woman men remember
by Fred Greenberg

The dress for Evening *. . . electric with excitement, enormously flattering. Perfect in profile and in motion . . . The gold-twined belt glitters with jeweled stones . . . A Fred Greenberg adaptation of a LaFaurie original . . . In finest tissue crepe . . . Black or royal . . . Sizes 14 to 40 . . .* $70

At better stores. Write for Fall style book. Fred Greenberg, 550 Seventh Ave., N. Y. 18. In Canada—Frenchshire Ltd.

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no substitute for

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Acetate Rayon Yarn

- Remond-Holland uses Celanese yarn in a luxurious satin with sheer stripes and Ceil Chapman features it in this exotic gown with unusual sleeve stole. Leading mills the country over use Celanese yarn to achieve their most distinguished fabrics.

Celanese Corporation of America, 180 Madison Avenue, New York 16.

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ROUX *means lovelier haircolor!*

Haberman Furs. Cartier Jewels

Illustrated: No. 105¾ Golden Brown, one of the lovely 24 Roux shades

IT'S YOUR HAIRCOLOR that first catches the eye! But unlike lipstick, nail enamel or other obvious beauty aids, your haircolor cosmetic must *never* catch the eye. For the test of its beauty is its *natural* look.

That is why, each year, thousands more smart women turn to Roux Oil Shampoo Tint. And with *this* cosmetic, used according to directions, find the softer, more natural looking color and lustre that is true hair beauty.

Join these women. If *your* haircolor isn't all you'd like, don't simply "trust to luck." Do trust your hairdresser—and Roux. And whether you want merely to conceal gray, or to add new color to your natural shade, or to change to a brand new hairshade, Roux treatments will bring their beauty to every visible strand of your hair!

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COLORS • CONDITIONS • CLEANSES
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Around the town
. . . around the
world . . . a woman
wears her Salta Knit
with the tailored look
of complete simplicity.
Wool-and-rayon nub knit
with the firmness of tweed
in pine green, plum, copper
or black . . . jacket plaided
with lamé thread.

Sizes 36 to 42—59.95
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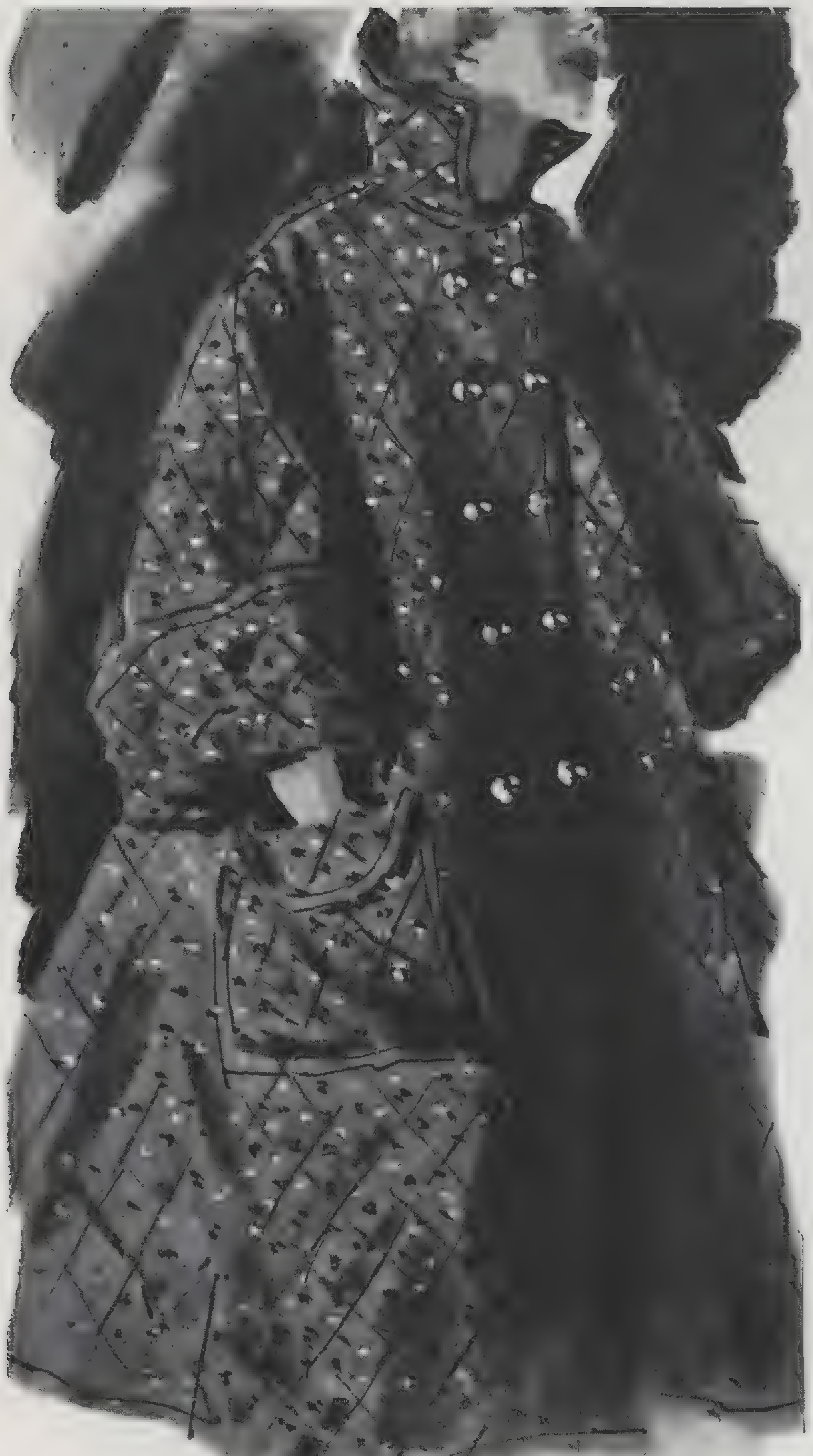

The Triangle—

short robe of sensational shape By Raymond in double cotton quilt. Dark red, yellow or navy pioneer print. #V-23-2 in sizes 10-18 and junior sizes 9-15. **Ours alone at just 10.95** Negligee Salon Fourth Floor, New York.

Lord & Taylor

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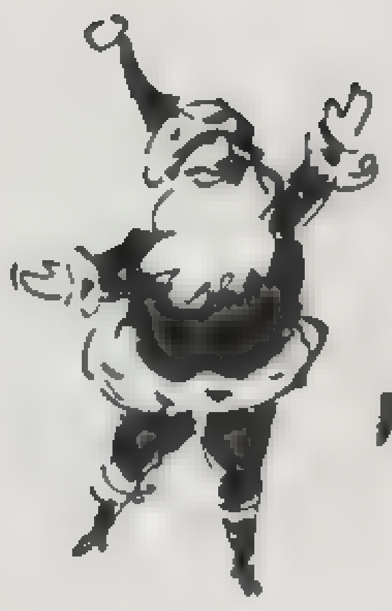
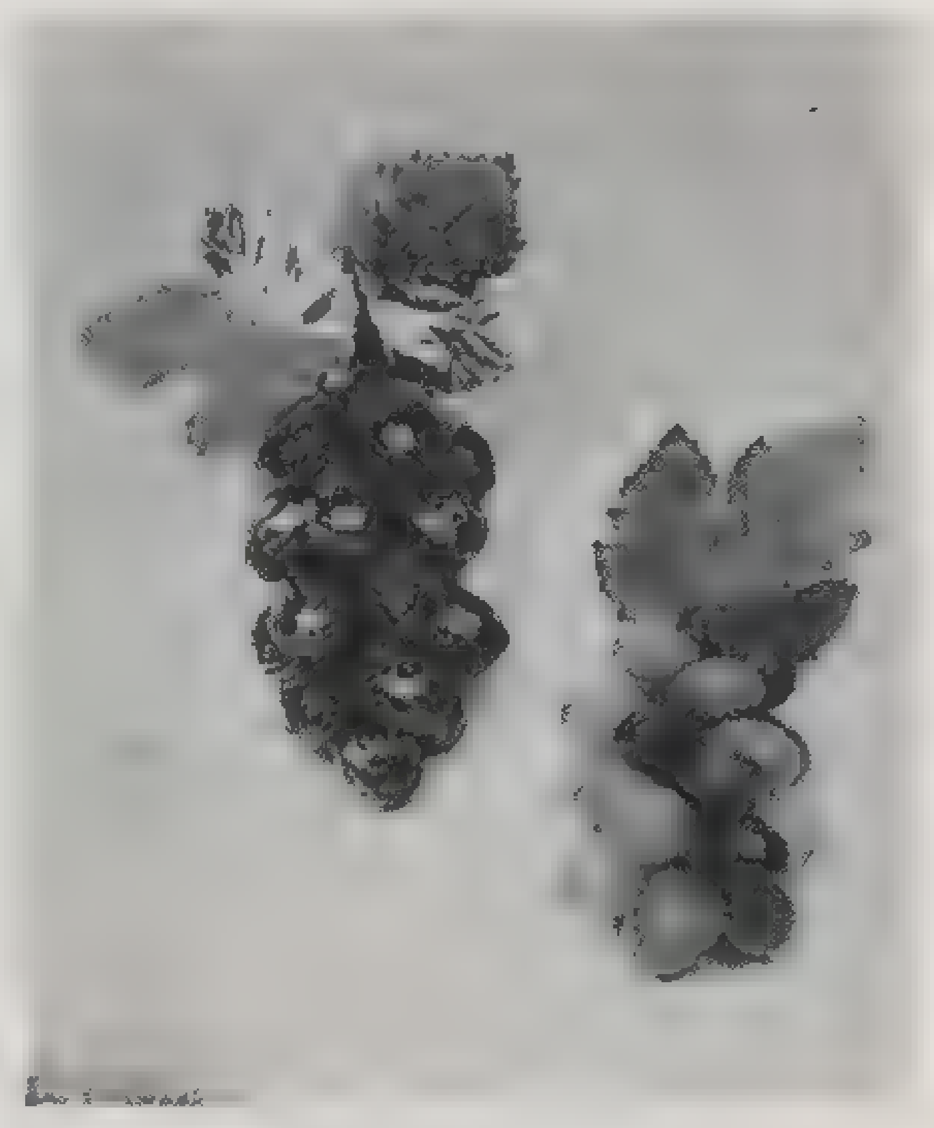


THAT MAN'S

A CLUTCH BAG the favored style for late afternoon and evening. This M.M. model may be ordered in black, brown or navy faille or velvet. Also in glittering multicolored brocade. V9-6, 5.95 and Fed. tax. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

THIS IS IT—that something new you wanted to give her. An atomizer by Cotter that's shaped like a lighter and can be carried around in a purse. Silvery finish, V18-2, 3.95 In Gold plate, V18-2a, 4.95 Mother of pearl, order V18-3b, 6.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

MEM-GRAPES—sparkling with multicolor foils and a must for the chichi person on your list. One bunch conceals innumerable guest size cakes of soap, V18-7, 1.75 and dip size bath salts, V18-7a, 2.00 (plus Fed. tax). Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.



SOMETHING NEW, a "Town and Country" throw by Springfield, in a zippered waterproof case. Finest quality wool throw, size 54" x 72", brown, navy, or dark green with green or brown case. V7-8, 12.95 set. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement

HERE AGAIN

POLISHED good looks are what you get when *that man* has been thoughtful enough to invest in a calf handbag. (Men are connoisseurs of leather and gadgets–this has a zippered compartment.) By Rambler, in black, brown or navy. #V9-5, 10.95 and Fed. tax. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

NOTHING LIKE a bed-jacket to give you that pampered feeling. And this jacket by Riviera of sheer wool in pink or blue is a beauty. Batwing sleeves, flirtatious tassle, embroidered edging. Small, medium and large. #V23-5, 8.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

FIRESIDE fun for young and old–a stocking to hang and fill with surprises. Bright holiday red trimmed with green and real jingle bells. A combination of wool and cotton felt. #V14-4, 3 for 2.85 Notion Dept. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

A LACE BLOUSE makes possible a quick shift from the workaday to the fun time world. This by Rita Strauss has the young Johnny collar, winking rhinestone buttons. In white, black or champagne. #V10-2, 9.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

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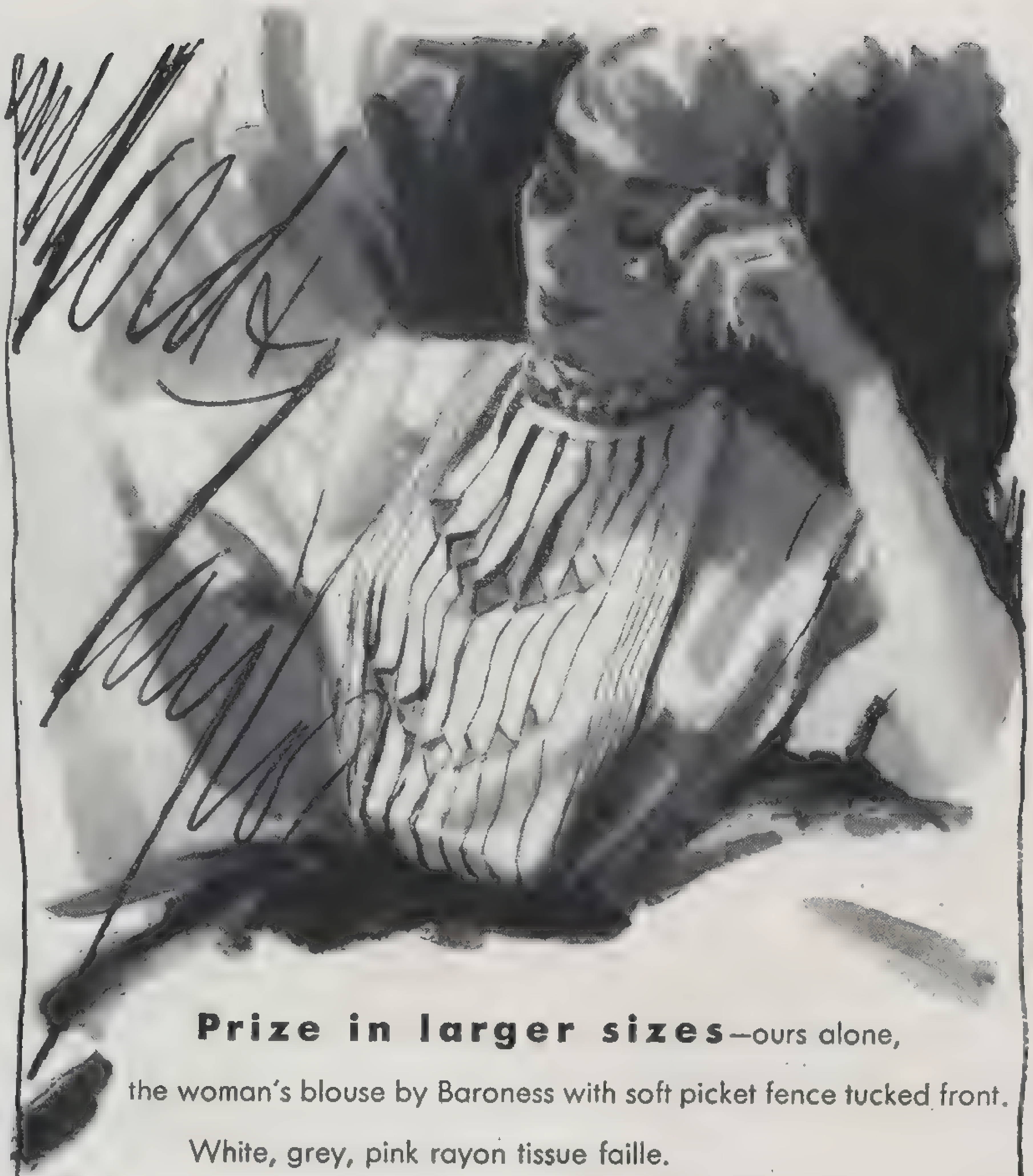
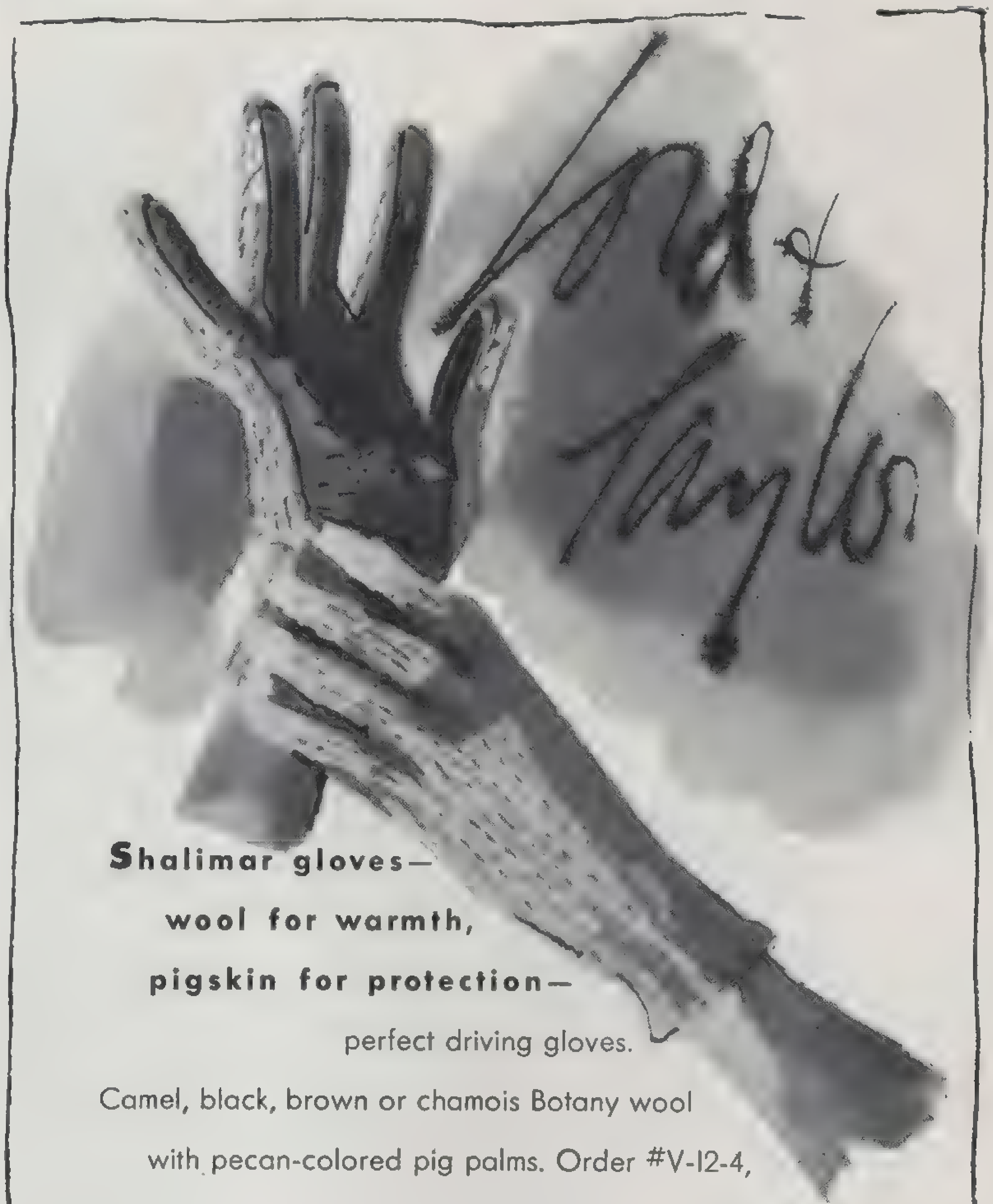


Prize in larger sizes—ours alone,

the woman's blouse by Baroness with soft picket fence tucked front.

White, grey, pink rayon tissue faille.

Sizes 38 to 44. V-38-6 14.95 Blouse Shop, Fifth Floor



Shalimar gloves—
wool for warmth,
pigskin for protection—

perfect driving gloves.

Camel, black, brown or chamois Botany wool

with pecan-colored pig palms. Order #V-12-4,

sizes 5½ to 8, 3.50 Street Floor

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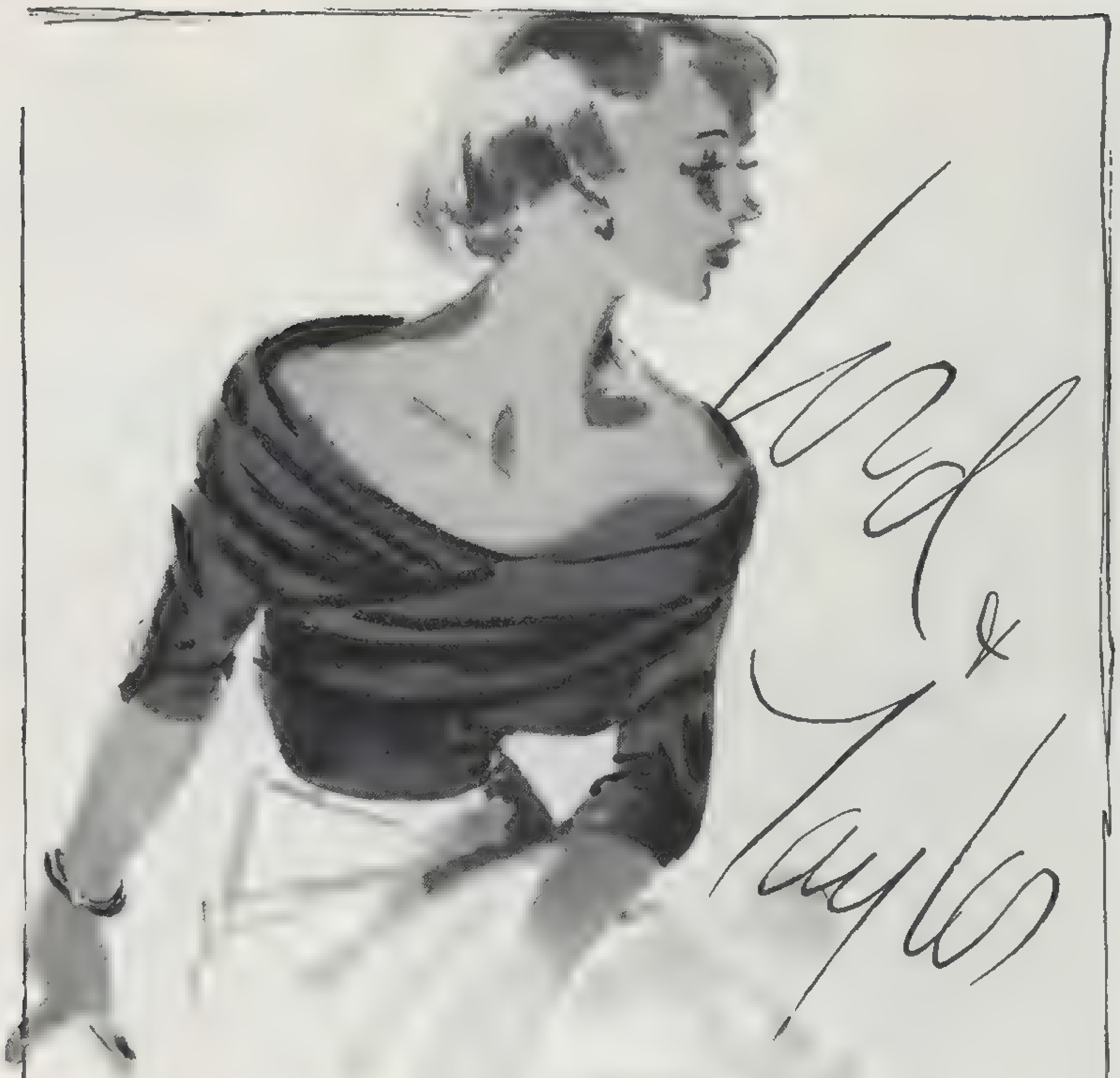
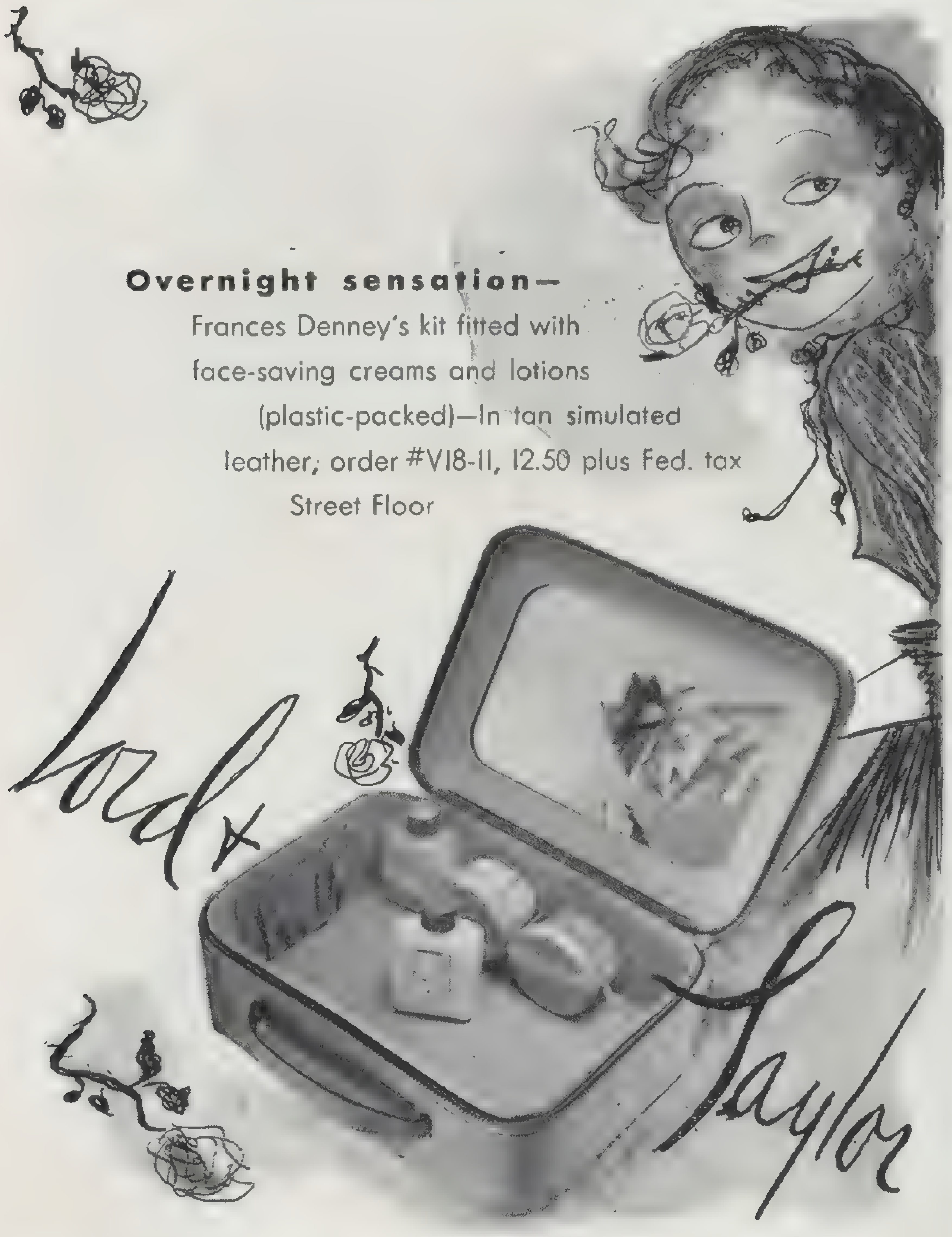


Circling the shoulders in beautiful, fluid folds, the wool jersey blouse turns to the cocktail hour. Jonbarry manipulates it in black, navy, pink, sage green or apricot. Order #V10-5, sizes 12 to 18, 12.95 Street Floor



Overnight sensation—

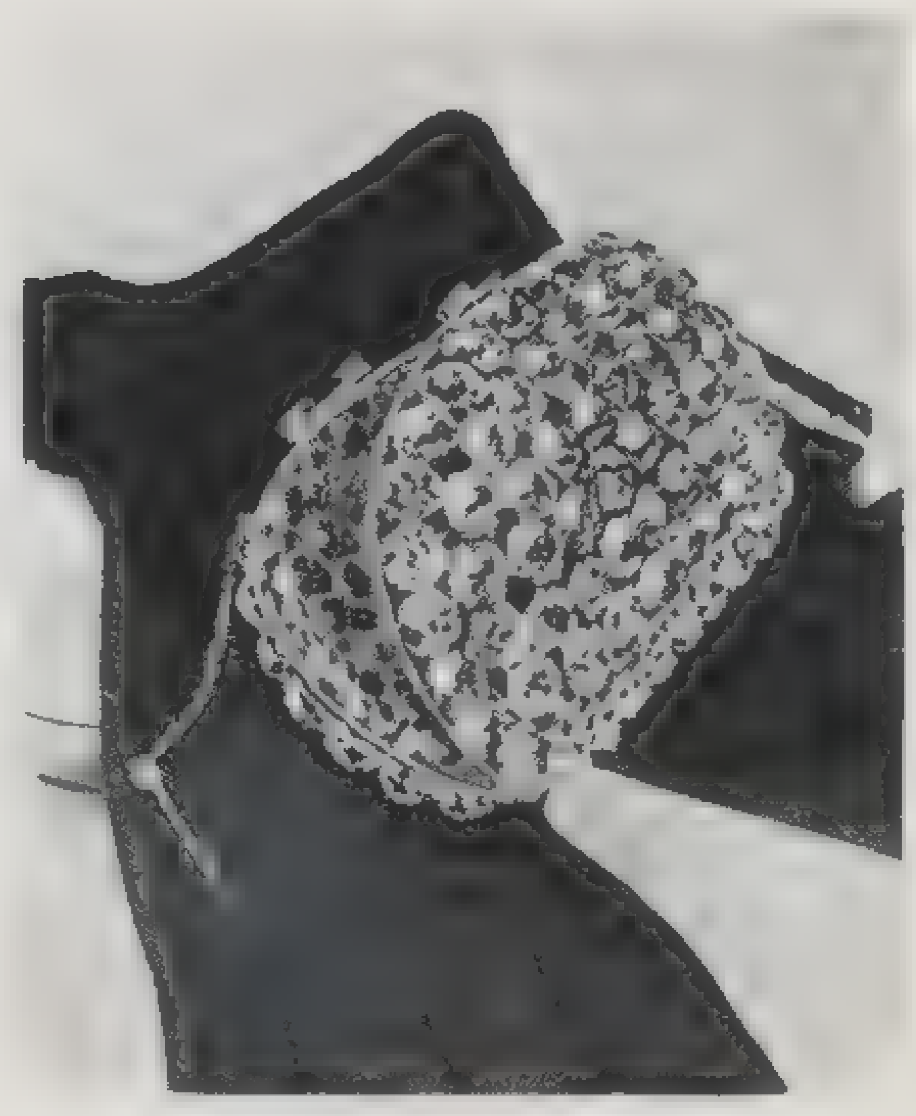
Frances Denney's kit fitted with face-saving creams and lotions (plastic-packed)—In tan simulated leather, order #V18-11, 12.50 plus Fed. tax Street Floor

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn

Within New York, add 2% tax. Postage charge outside delivery area.

THAT MAN'S

GLITTERING handful that looks like diamonds. Plush evening carryall for cosmetics and mad money. A-sparkle with rhinestones, fake amethysts, emeralds or topaz. By Vogue Jewelry V16-9, 35.00 plus Fed. tax. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.



GAY AS CHRISTMAS—this grown-up looking housecoat for a very young person. For brunettes, red rosebuds on a white ground, red piping, red lining. For blondes, blue rosebuds, piping, lining. Of quilted cotton, 3 to 6x. V32-1, 5.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

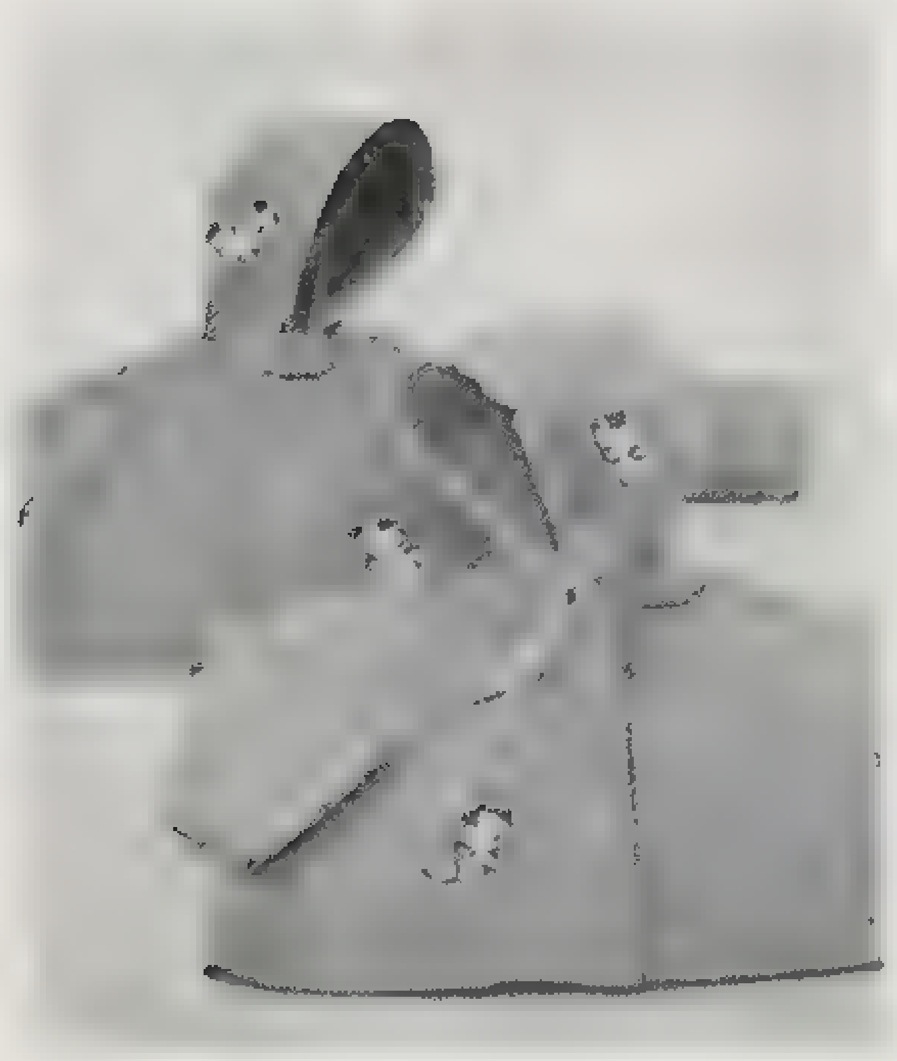
INDIAN BEADED moccasins for papooses who have been very good. Sturdy white elkskin, fleece lined. Infants', white or red, sizes 3-5, #V39-2, 3.95; 6-10, #V39-2a, 4.50. Children's size 11-2, white, red, brown, #V39-2b, 4.95. Girls', red or white, size 3-8, #V39-2c, 5.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

SOMETHING classic, something new—a shirt for teen agers with real mirror buttons. Designed by Pat Petite satin striped broadcloth. Long sleeves with French cuffs, convertible collar, yoke back. White only. Sizes 10-16, V64-1, 5.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement

HERE AGAIN

OH RAPTURE—a miniature carrying basket of white wicker—silk quilting, satin bows, net flounces—the works, #V46-8, 12.95 16" baby doll in a long christening robe of organdy and lace completes the illusion. #V46-8a, 9.95 Infants' Shop Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.



BEDTIME Story Fashions in pink or blue pinwale corduroy. "Angel Chile" (girls') has angel motif on hooded sacque and eyelet edging. Boys' has "cherub" motif and piping. Sacques, V46-3, 5.95 Carriage cover set to match, V46-3a, 10.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

SLEEPYTIME PAL, so soft and cuddly. Irresistible teddy who'll sing for the sandman; lull tiny playmates into dreamland. Pink or blue rayon plush. With Swiss music box, V46-5, 6.95 Without music, V46-5a, 3.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

THE CRAWLER set relishes the dash of navy blue cotton gabardine (so much more chic my dear than those pastels). A Grace Co. inspiration, prettied up with a duck motif and plaid piping on jacket and blouse. Medium, large, extra large. #V46-2, complete set, 10.85 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

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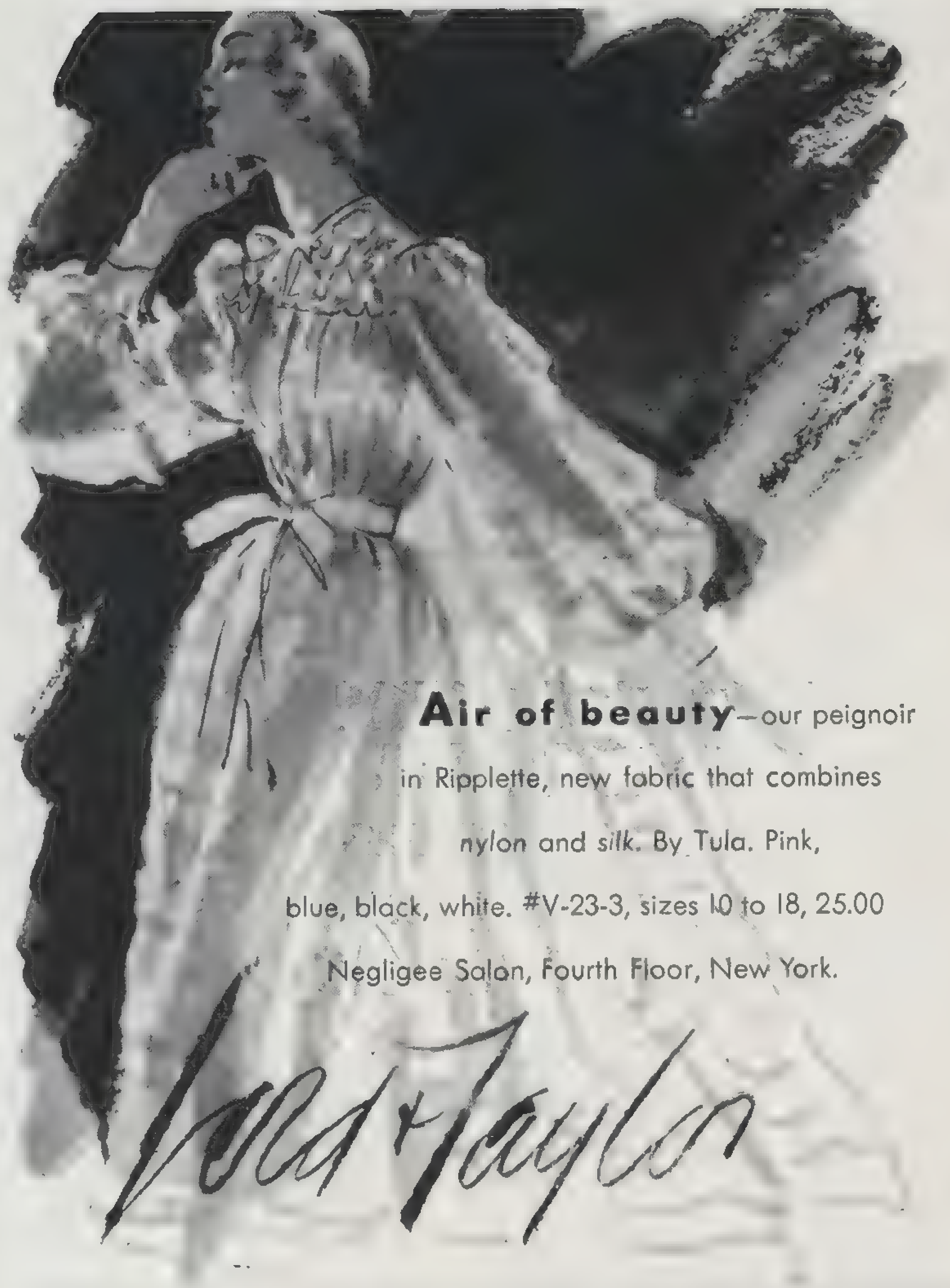
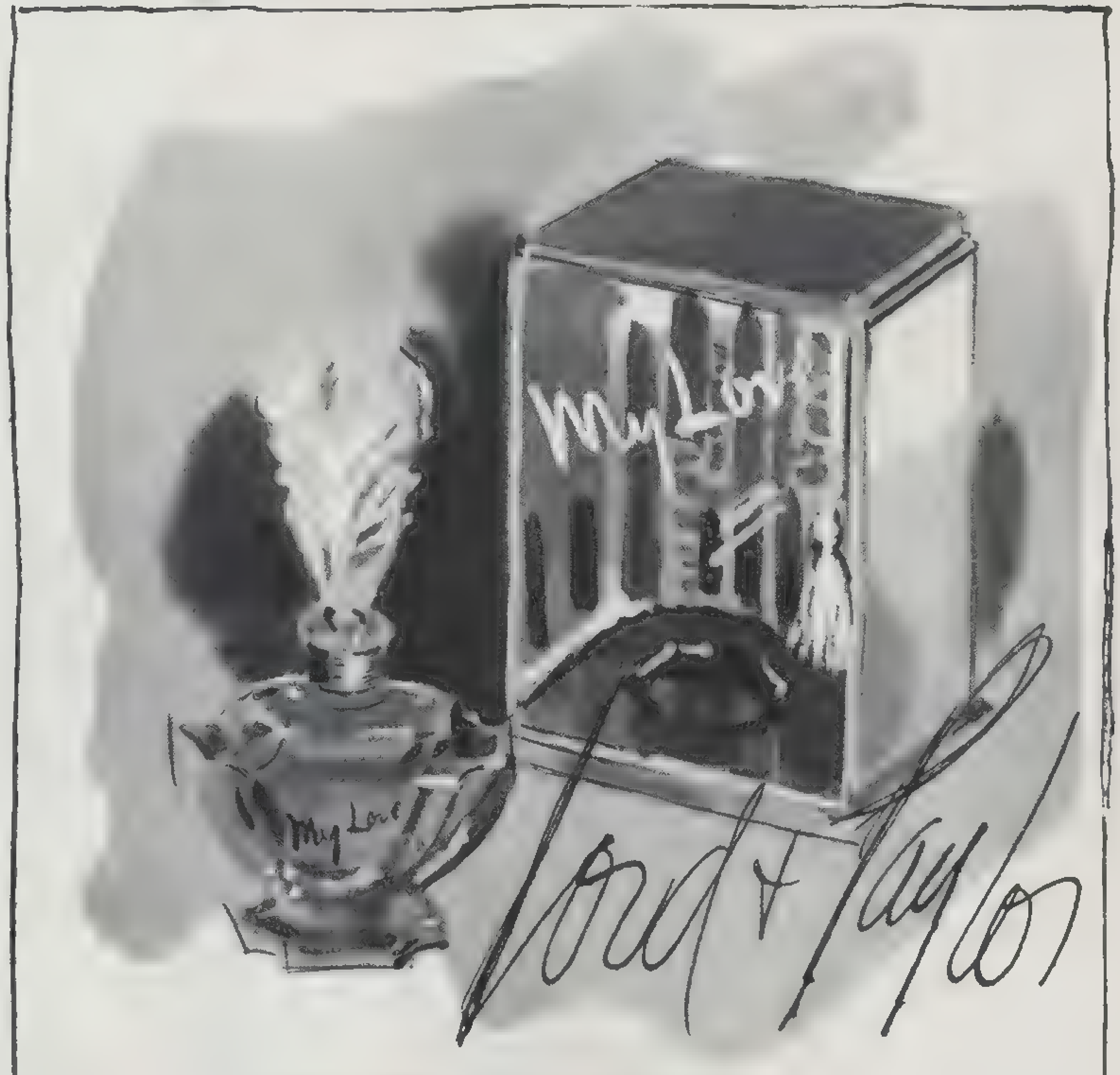


Air of beauty—our peignoir in Ripplette, new fabric that combines nylon and silk. By Tula. Pink, blue, black, white. #V-23-3, sizes 10 to 18, 25.00 Negligee Salon, Fourth Floor, New York.

Lord & Taylor



Lord & Taylor

I gave MY LOVE perfume—
Elizabeth Arden's buoyant fragrance with the name that tells why it was sent. #V-18-9, 2 drams, 6.50; 5/8 oz., 12.00; 1 7/8 oz., 32.50 In the purse-size Perfumaire, 2.50 All plus Federal tax. Street Floor, New York

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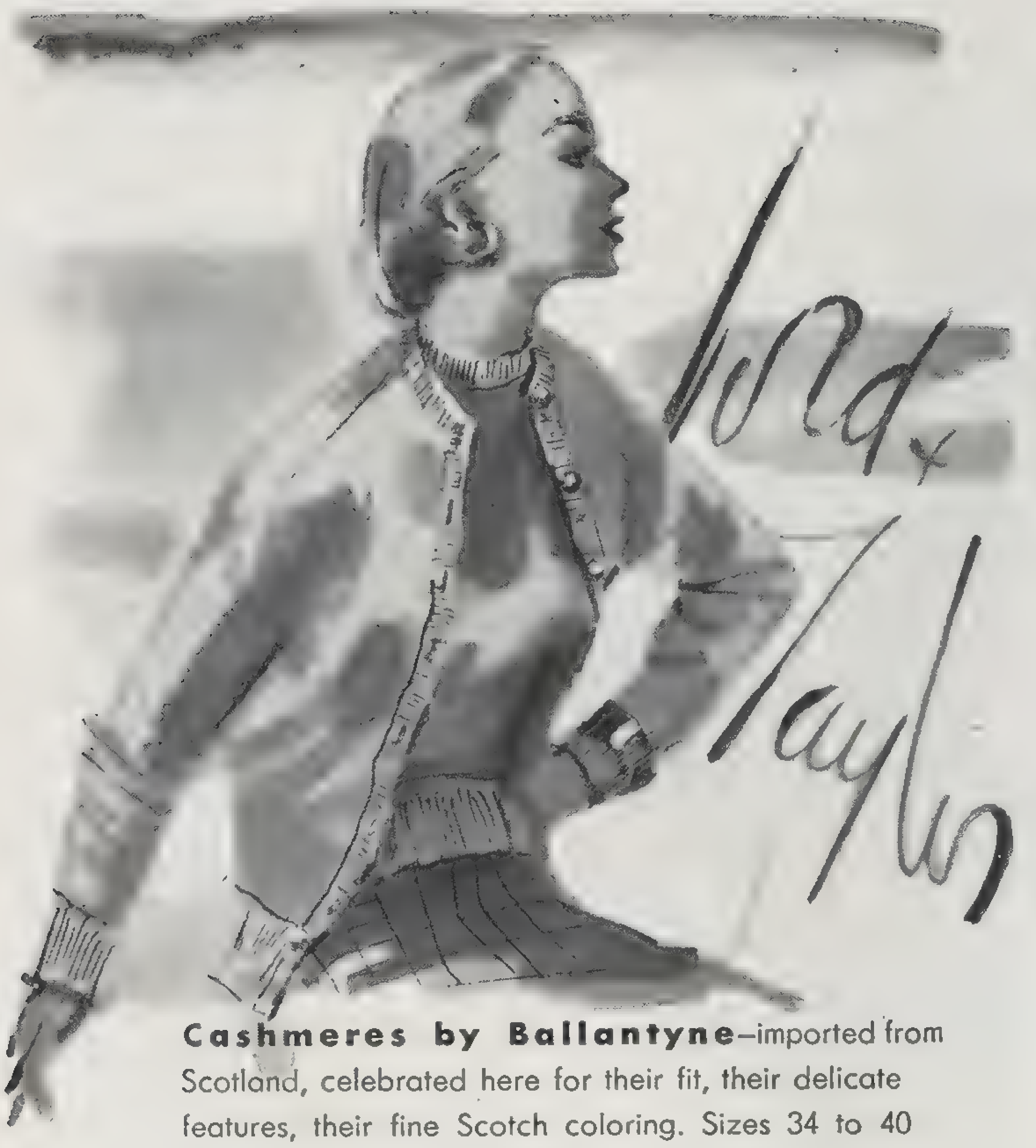
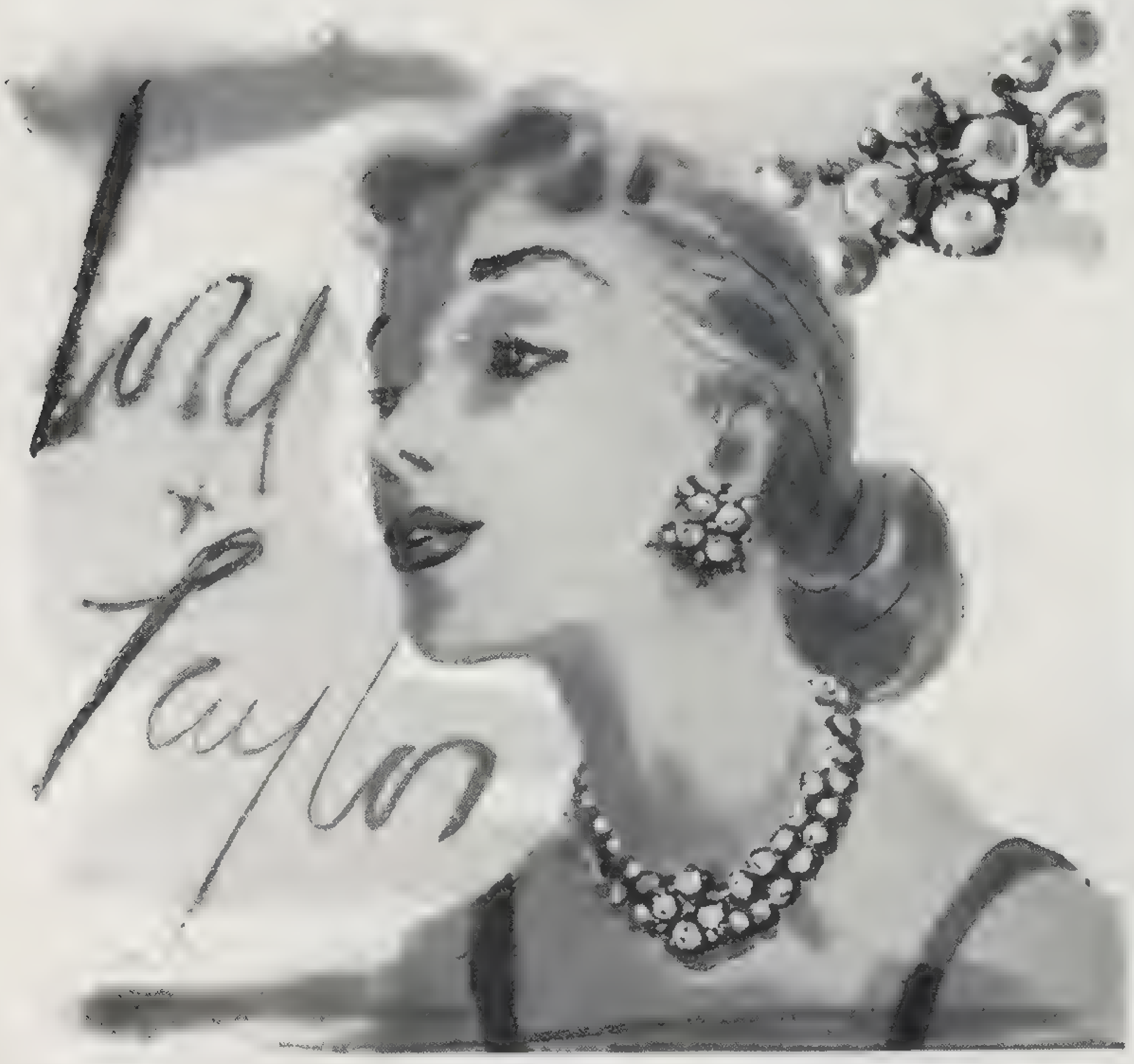


Cashmeres by Ballantyne—imported from Scotland, celebrated here for their fit, their delicate features, their fine Scotch coloring. Sizes 34 to 40 in many, many colors, pastel to dark. #V77-1. Short-sleeved pullover, 16.95; cardigan, 22.95 Ours alone in the Sports Shop, Fifth Floor

Fastened—front and center—Richelieu's simulated baroque pearl choker with the clasp a wonderful cluster of many pearls in a golden setting. #V16-6, 5.95 Earrings to match clasp, order #V16-6a, 3.95. Both plus Federal tax. On the Street Floor



LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
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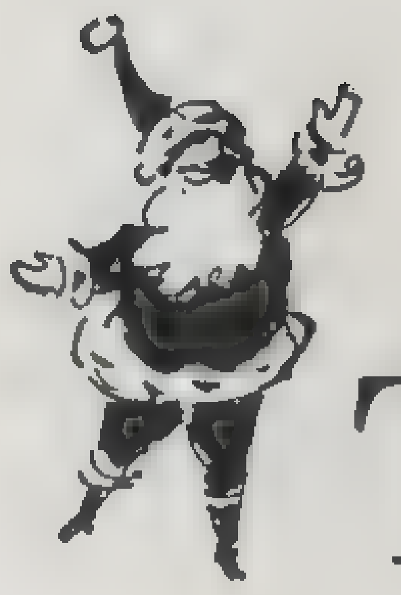

THAT MAN'S

ADJUSTABLE BELT makes a marvelous gift for the girl who is always off and on a diet. Ingenious device reefs it in or lets it out. Black, red or navy calf; also ginger pigskin. In sizes 24-30. V80-2, price 7.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

NYLON for a rainy day—graceful umbrella of walking stick length. Slender polished malacca handle, horn tipped, imported from Italy. Black, brown, kelly green, dark green, wine, red, and navy. #V19-3, 10.95 at Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

UNDERSTATED elegance, this suede bag by Coblentz with a telling simplicity that speaks volumes for the quality of the materials used and the workmanship. Crock resistant suede, black, blue or brown, order #V9-4, 22.50 plus Federal tax. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

AUTHENTIC tartan plaids—a wee Scottish touch for the sports-loving lad. Washable shirt of imported cotton flannelette. By De Luxe. Clans Anderson, MacLeod, Buchanan, Victoria, Gordon and Royal Stewart. Sizes 8 to 20, order #V34-11, 3.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement

HERE AGAIN

THE WARM END of winter is here in Glengyle's 100% wool "fannysweater." Add warmth and gayety to your wardrobe with jeweled butterflies on green, purple, cabana blue, shocking. Small, medium, large. Ours alone. #V25-1, priced 14.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

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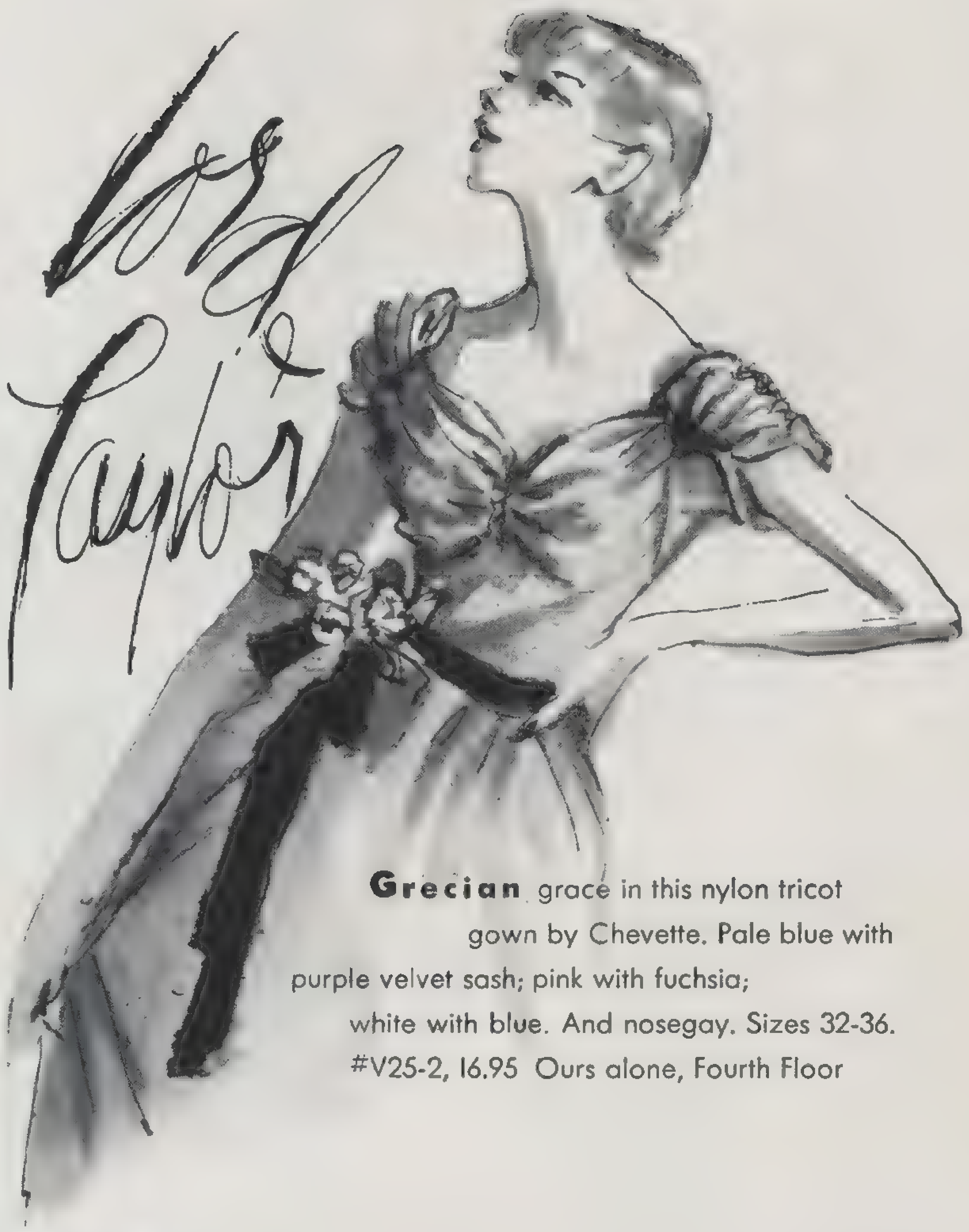
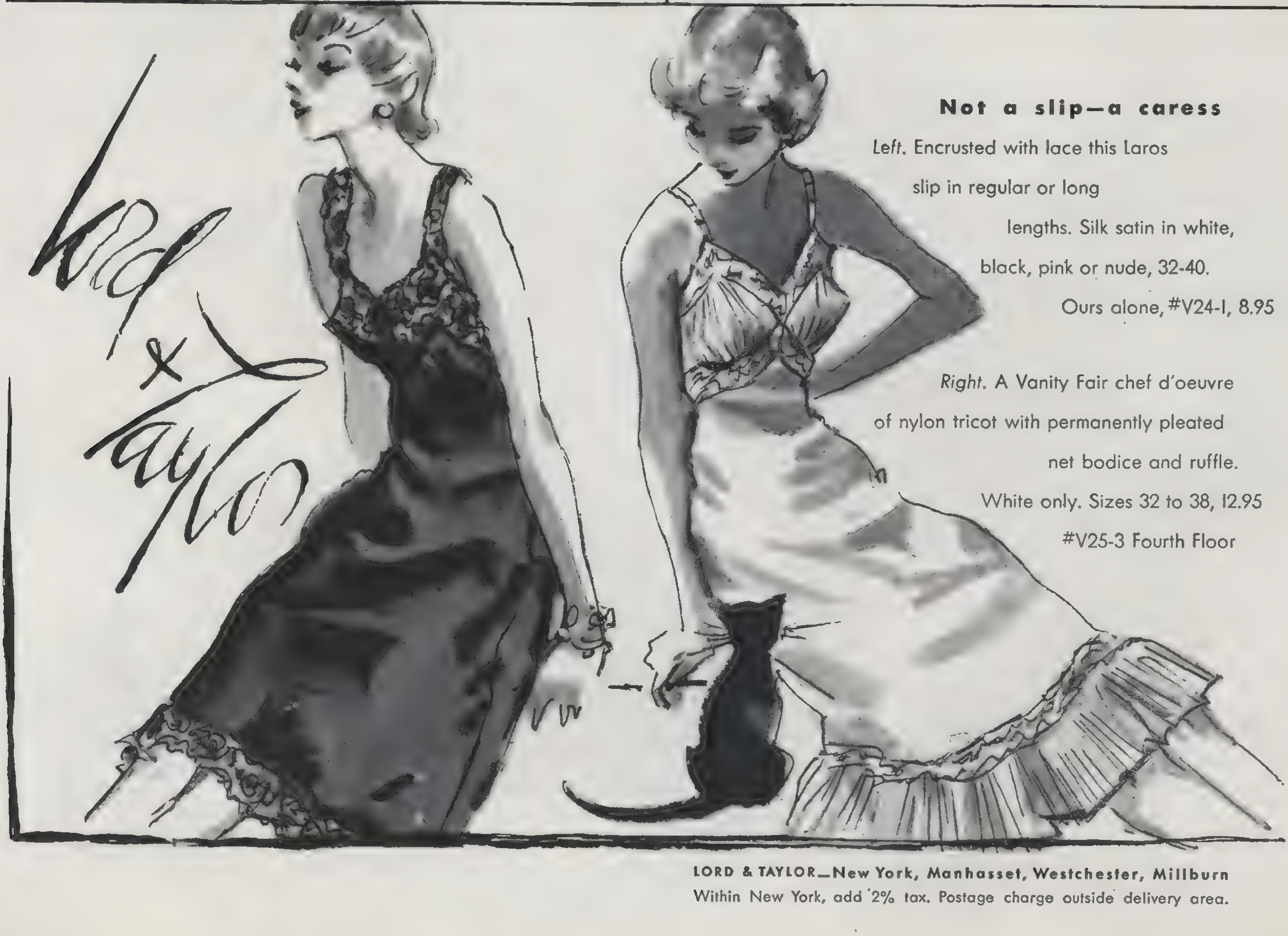


Lord & Taylor

Grecian grace in this nylon tricot gown by Chevette. Pale blue with purple velvet sash; pink with fuchsia; white with blue. And nosegay. Sizes 32-36. #V25-2, 16.95 Ours alone, Fourth Floor



Lord & Taylor

Not a slip—a caress

Left. Encrusted with lace this Laros slip in regular or long lengths. Silk satin in white, black, pink or nude, 32-40. Ours alone, #V24-1, 8.95

Right. A Vanity Fair chef d'oeuvre of nylon tricot with permanently pleated net bodice and ruffle. White only. Sizes 32 to 38, 12.95 #V25-3 Fourth Floor

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
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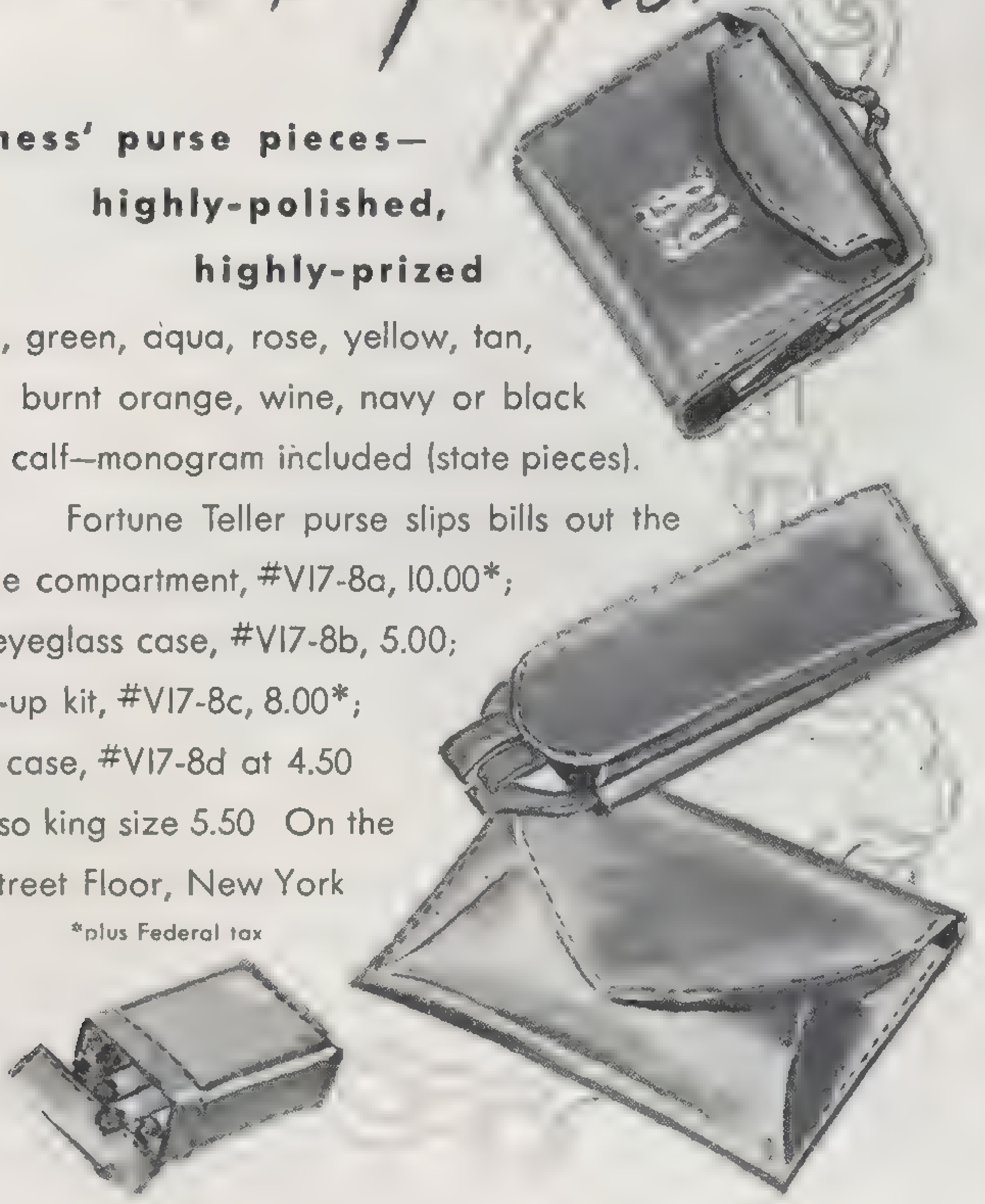
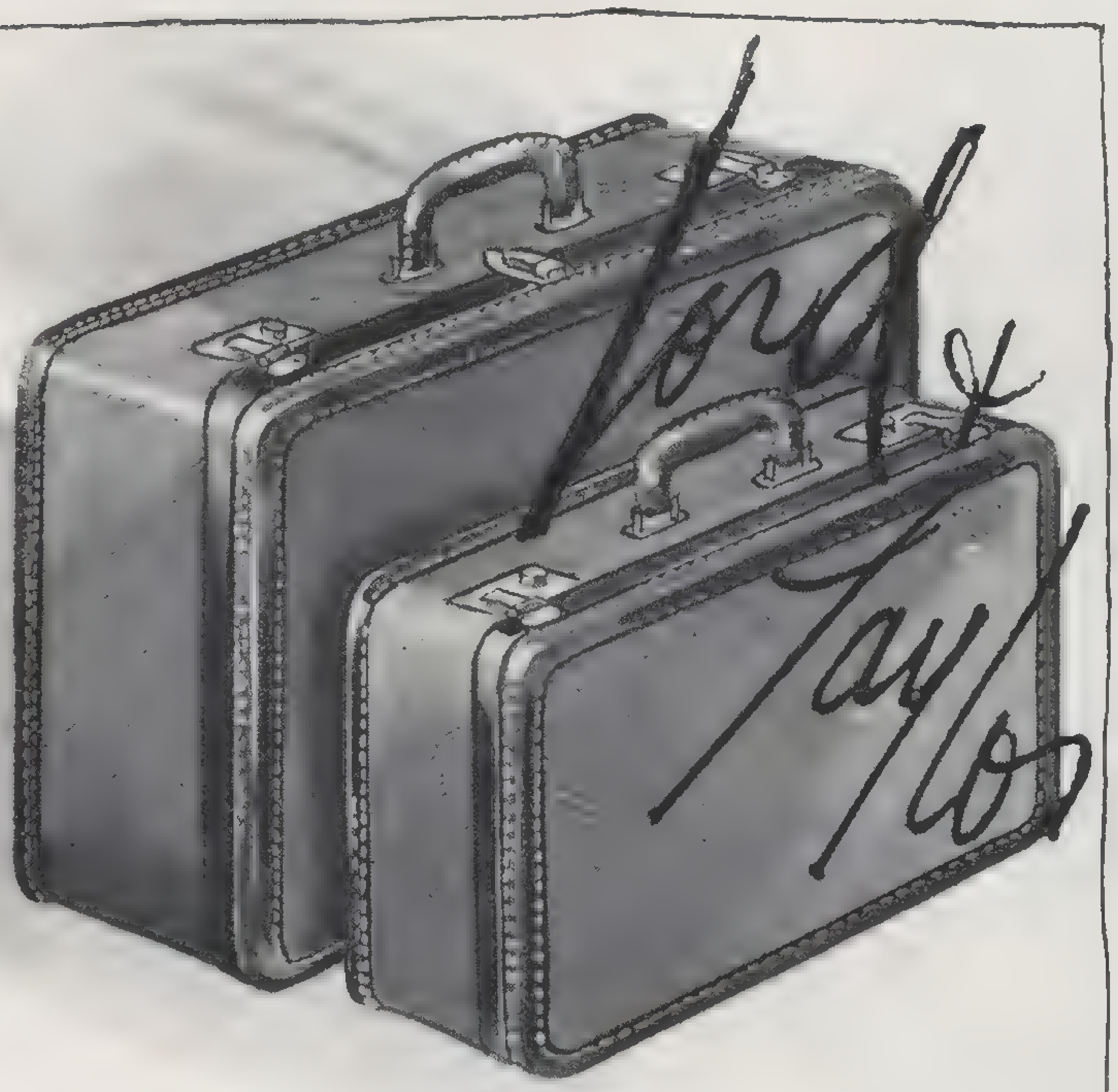
Lord & Taylor

Marioness' purse pieces—
highly-polished,
highly-prized

Red, green, aqua, rose, yellow, tan, burnt orange, wine, navy or black baby calf—monogram included (state pieces). Fortune Teller purse slips bills out the change compartment, #V17-8a, 10.00*; eyeglass case, #V17-8b, 5.00; make-up kit, #V17-8c, 8.00*; cigarette case, #V17-8d at 4.50 also king size 5.50 On the Street Floor, New York

*plus Federal tax





Amelia Earhart does luggage light and bright (molded) plywood covered with waterproof fabric in beautiful Princess Blue. Cushioned edge absorbs shock, saves wear. #V49-1 21", 35.50; 26" 52.00 Other sizes 30.50 to 87.00 Prices plus Federal tax. Luggage, Fifth Floor

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
Within New York, add 2% tax. Postage charge outside delivery area.

THAT MAN'S

SWEATERS—very much a part of the season's fashion news. Appearing here, a pair by Majestic in pastel nylon—pink, blue, yellow—also black and white. Short sleeved slip-on, V10-1, a modest 3.95 The cardigan, Order #V10-1a, for 5.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

TRAVELER'S delight—a cosmetic bag and jewel roll by Kewar in a gay rayon plaid makes things easy to pack. Waterproof bag with an extra zipped pocket, #V14-2, 3.75 plus 20%. Jewel roll, flannel lined, pockets galore. Order #V14-2a, 3.50 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

GLOVES of washable doeskin for the lass with the delicate air. These come in quarter sizes (6 to 7½) so they fit to perfection. Crystal button, hand detailing. By Kay Fuchs, the designer. Black, brown, beige, pink, white. Order #V12-1, 7.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

ALLTIME winner—Belmo's saddle type bag for the younger set. Adjustable shoulder strap. Red or ginger cowhide. Large size for teen agers, #V215-1, 5.00; small edition for sub-teens, #V215-1a, 3.95 Both bags plus Federal tax. Only at Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement

HERE AGAIN

FRONTIER SUIT for would-be cowboys and cowgirls. A J-Bar-T design in rayon gabardine. Embroidered yoke, matching long pants or skirt. Boys' suit, grey or black, sizes 4-12, #V34-12, 12.95 Girls', copen and navy; black and red, 2-6, 7-14, #V34-12a, at 9.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

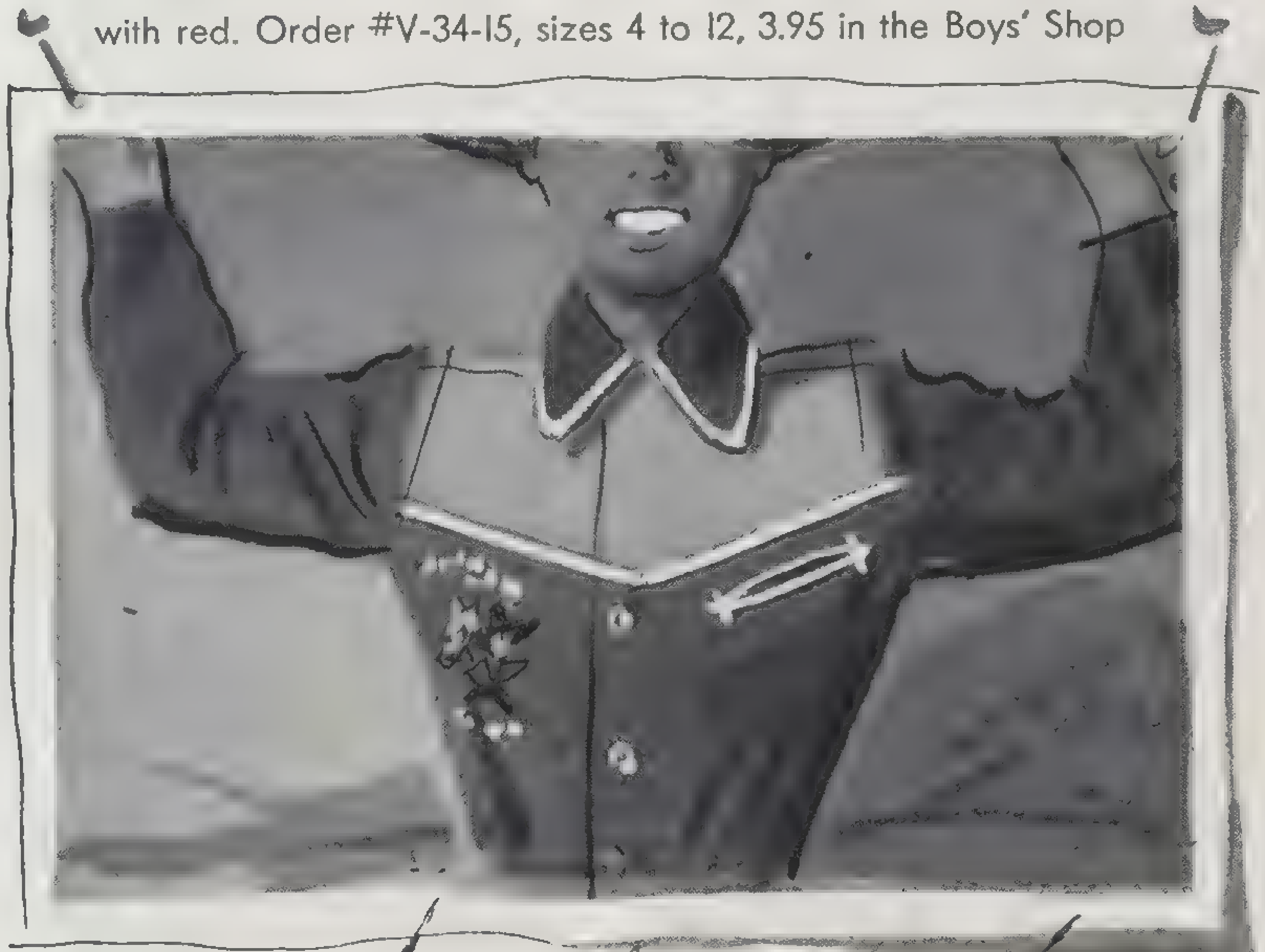
HOPPY embroidered in front and back. Jacquard cotton sweater, a must for every loyal Hopalong fan. Long sleeve pullover or cardigan, by Barclay. Navy, black, green or brown. Boys' sizes 4-12, #V34-2, for 2.50 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

LIGHT-UP time for Hoppy enthusiasts. Spellbinding lamp that entertains as it revolves. It's Hopalong himself galloping by in pictures. Complete with bulb and extension cord. By Econolite. #V34-5, at 4.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

FINISHING touch to a Hopalong wardrobe. Wrap-around robe with deep shawl collar. Rayon gabardine, Hoppy embroidered, trimmed and piped. By Van Baalen-Heilbrun in maroon, green or black. Sizes 4-12, #V34-1, 8.95 Boys' Shop, Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement

Caught—in the act of looking just like Hopalong Cassidy. The two-tone western shirt is the real thing, has lots of razzle-dazzle with its contrasting yoke and pockets. Little Champ makes it for us alone in washable rayon gabardine—black trimmed with red or white, green with gold or navy with red. Order #V-34-15, sizes 4 to 12, 3.95 in the Boys' Shop

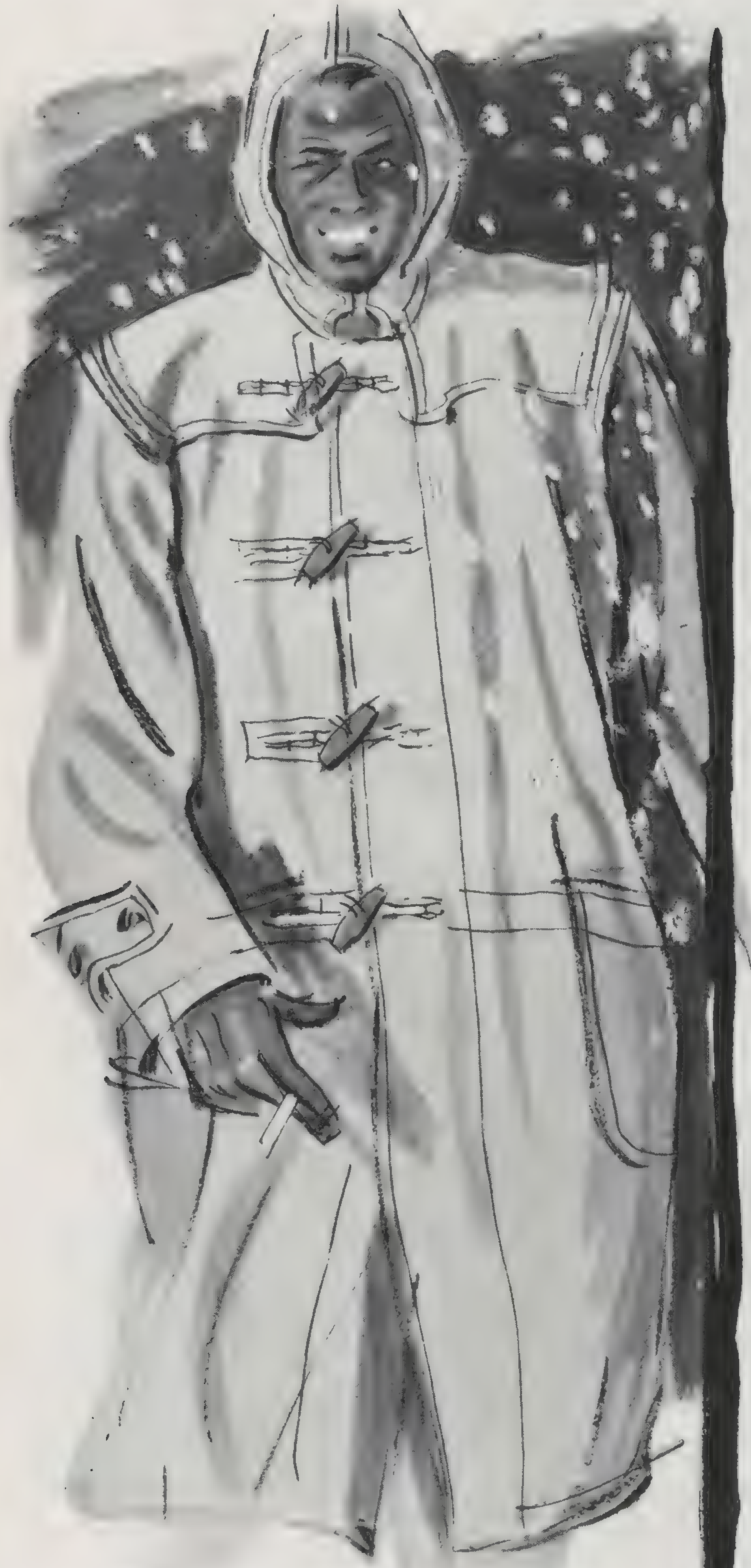


Lord & Taylor

Wanted—for Christmas by every Hopalong devotée—a black jacket. This, by George Russell, is sanforized and water-processed cotton twill, lined with a bright cotton plaid and decorated with fringe. Order #V-34-16, sizes 2-12, 6.95 Boys' Shop, Seventh

Reward—for an excellent lad is a Hopalong Cassidy frontier jacket by Gary. Two-tone corduroy in a button-front coat style lined with red flannel. Black with red or grey, brown with camel. Order #V-34-17, sizes 2-14, reg. or husky, 11.95 Boys' Shop

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
Within New York, add 2% tax. Postage charge outside delivery area.



The Duffer—our new all-weather coat that's completely equipped to face the great outdoors. Copied from the storm coats of British Merchant Marines, it's wonderful for female members of the family, too. 100% new wool with water-repellent finish.
Sizes small, medium, large, extra large. Camel, dark green, grey and red. #V35-1, 25.00
The Man's Shop, Lord & Taylor

THAT MAN'S

FOR WARMTH, solid comfort, and rugged good looks, these shearling lined suburban boots are tops. Weather resistant with sturdy uppers of burgundy colored grain leather and red rubber lug soles. In half sizes from 6½ to 12½. #V40-2, 14.50 pair. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

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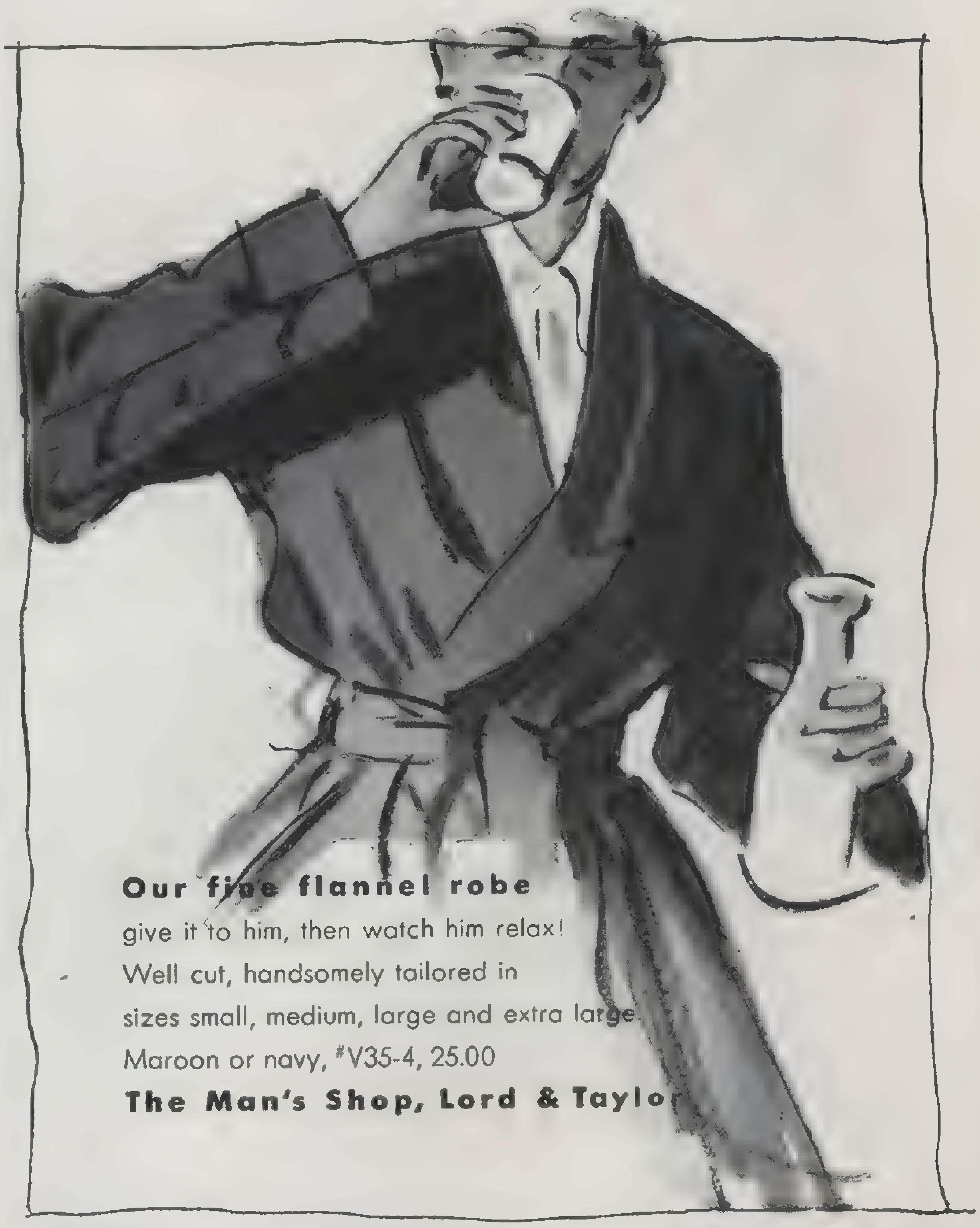
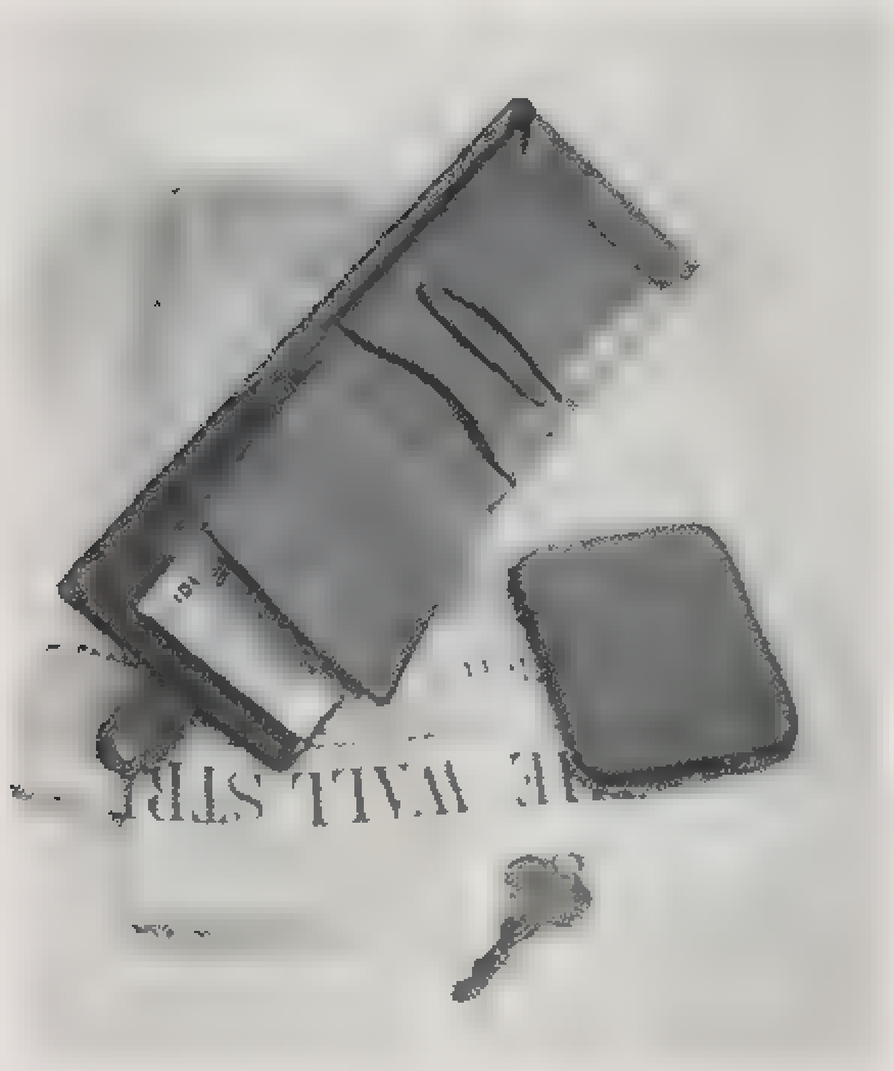


Our fine flannel robe
give it to him, then watch him relax!
Well cut, handsomely tailored in sizes small, medium, large and extra large.
Maroon or navy, #V35-4, 25.00
The Man's Shop, Lord & Taylor

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
Within New York, add 2% tax. Postage charge outside delivery area.

HERE AGAIN



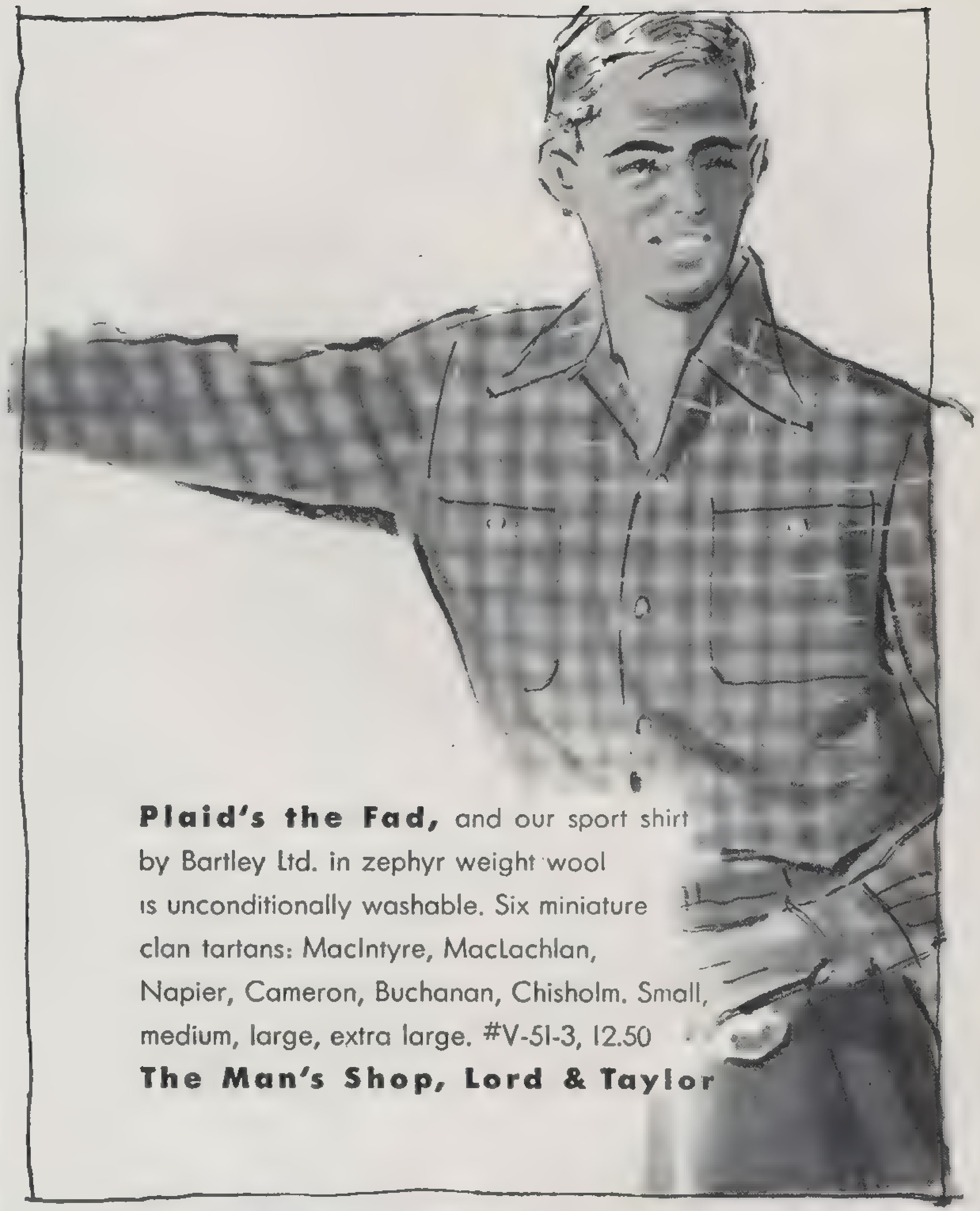
COWHIDE CARRIERS for cash and keys. Stitchless wallet with secret compartment and removable card case. By Rumpp. Black or brown, #V56-1, 5.00 Zipper key case to match, has a new swivel for 6 keys, #V56-1a, 3.50 Both plus the 20% Federal tax. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

LEATHER TRAVEL KITS by Grimes. Ideal for servicemen. Shav Pak, shirt pocket size: razor, shave soap, lotion, brush. #V56-2, 6.00 plus .50 tax. Travel Pak, hip pocket size, contains above items plus tooth brush, paste, talc, comb, file. #V56-2a, 11.50 plus 1.00 tax Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

MONSIEUR would love to own a pair of these workmanlike gloves for driving a car or a golf ball. The back is knit—60% cashmere for warmth, 40% nylon for wear; the palms are of pigskin, handsewn. S, M, L, XL. Order #V71-1, 5.00 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

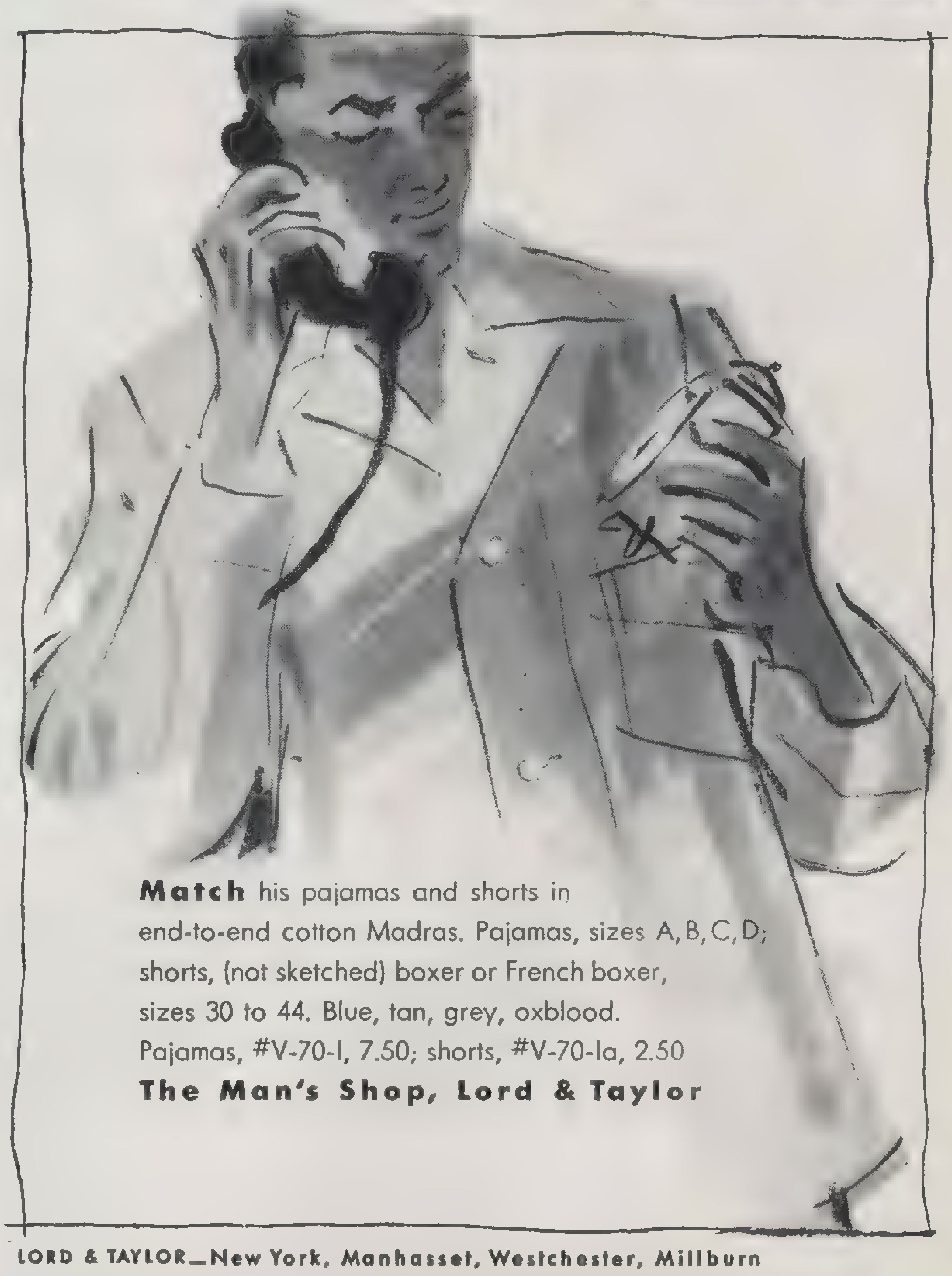
MINIATURE hat—the fun way of giving him a practical gift and nary a worry about head sizes. What he gets is a tiny Dobbs hatbox. In it, a ceramic Mexican hat and a gift certificate, #V43-1, 10.00-25.00, for a Dobbs hat. The Man's Shop Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement



Plaid's the Fad, and our sport shirt by Bartley Ltd. in zephyr weight wool is unconditionally washable. Six miniature clan tartans: MacIntyre, MacLachlan, Napier, Cameron, Buchanan, Chisholm. Small, medium, large, extra large. #V-51-3, 12.50

The Man's Shop, Lord & Taylor

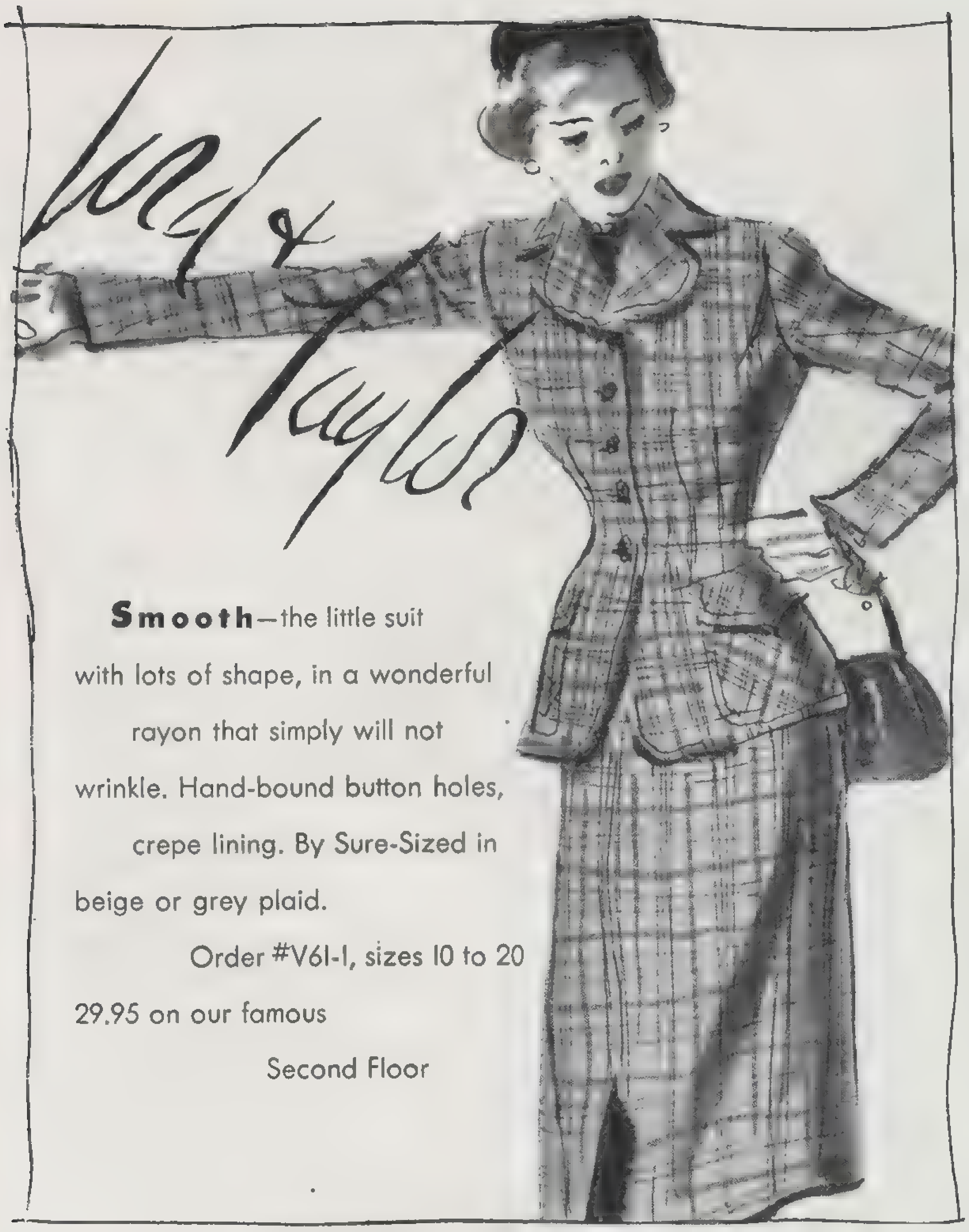


Match his pajamas and shorts in end-to-end cotton Madras. Pajamas, sizes A, B, C, D; shorts, (not sketched) boxer or French boxer, sizes 30 to 44. Blue, tan, grey, oxblood. Pajamas, #V-70-1, 7.50; shorts, #V-70-1a, 2.50

The Man's Shop, Lord & Taylor

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn

Within New York, add 2% tax. Postage charge outside delivery area.



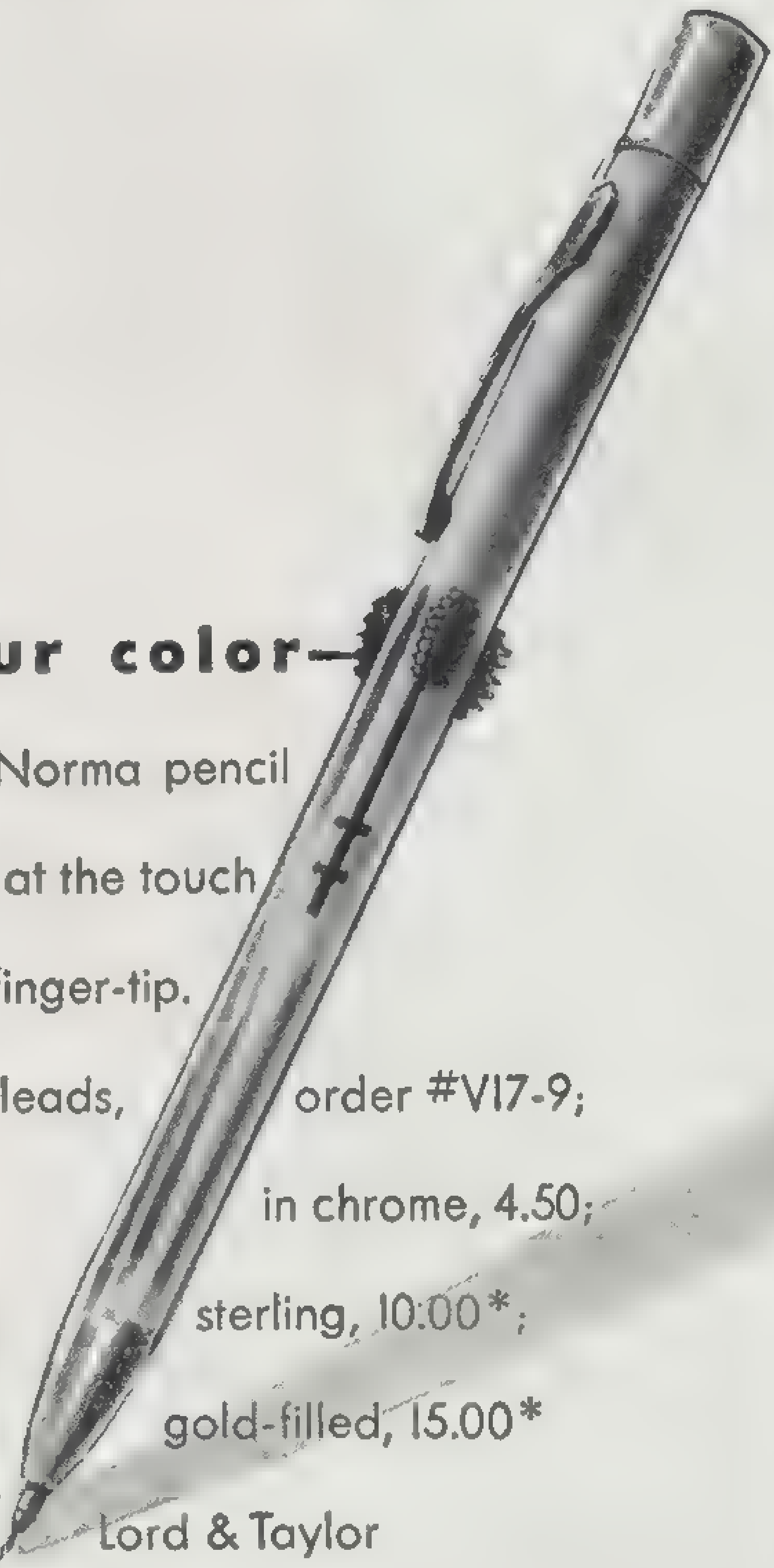
Smooth—the little suit with lots of shape, in a wonderful rayon that simply will not wrinkle. Hand-bound button holes, crepe lining. By Sure-Sized in beige or grey plaid.

Order #V61-1, sizes 10 to 20
29.95 on our famous
Second Floor

Red—
green—
blue—
black—
flick your color—

the Norma pencil holds all—changes at the touch of a finger-tip.

With eraser and reserve leads, order #V17-9;
in chrome, 4.50;
sterling, 10.00*;
gold-filled, 15.00*



Lord & Taylor
On the Street Floor

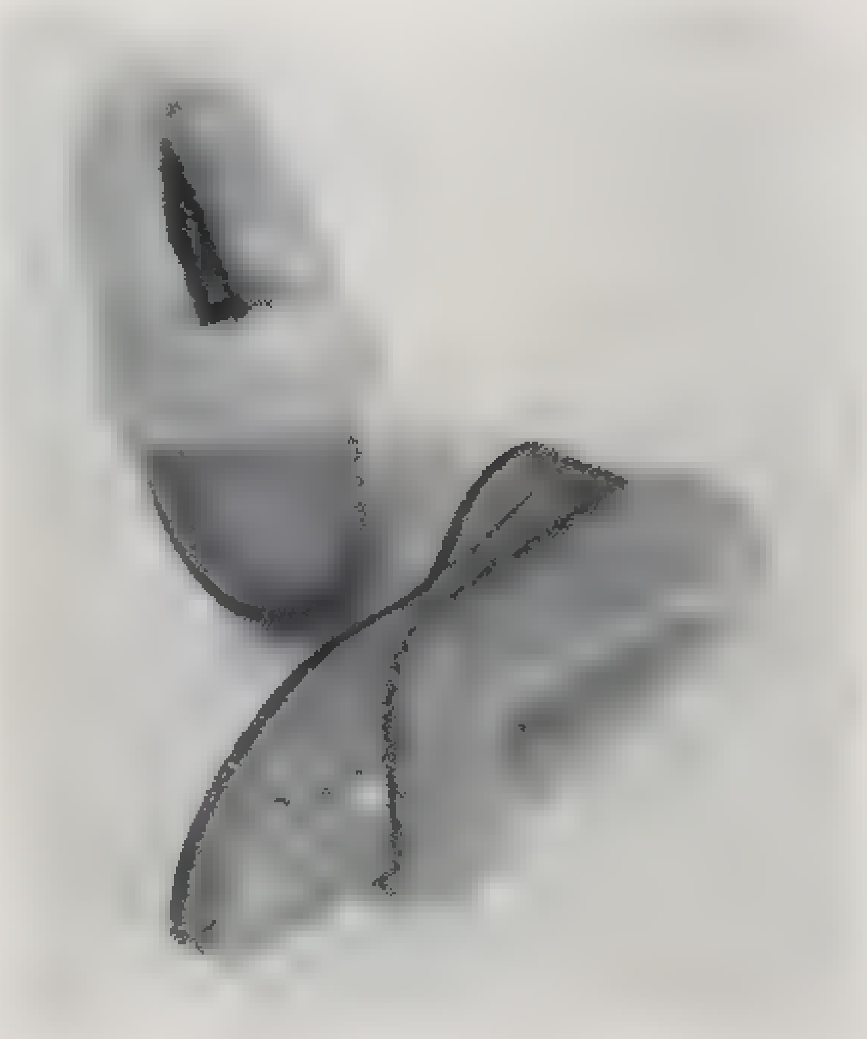
*plus Fed. tax

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
Within New York, add 2% tax. Postage charge outside delivery area.

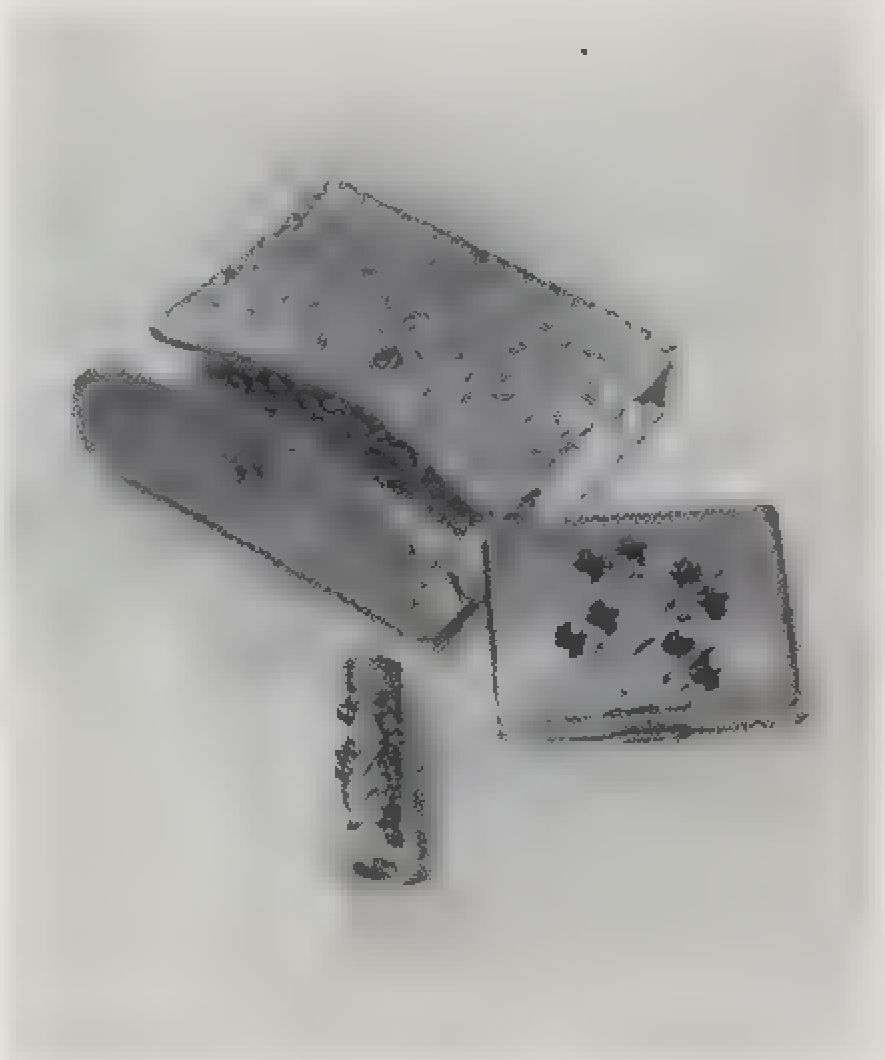
THAT MAN'S

NATURAL conclusion to the jumper dress, vest or suit—Haymaker's pure silk classic, faultlessly tailored in washable crepe. Long sleeves with new graceful fullness. White or beige. Sizes 10-20, #V38-1, 14.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

SOLID ENGLISH comfort for your cold blooded friends—or maybe they live in the suburbs. Soft leather, with soft leather soles, shearling collars and plush linings. Green, rose, blue, tan. Order by the regular shoe size, #V241-2, at 6.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.



BRANCHING out in simulated emeralds — compact and lipstick container for the after-five party goer. Made by Hudnut with a glamorous case of brocade or rayon satin, #V18-13, 12.50 the set. Plus Fed. tax. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.



CLOSETS jam packed, your clothes wrinkled? Hobar has the answer. A contrivance for blouses utilizes the unused vertical spaces. This rack holds six or more blouses and folds away for traveling or storage, #V14-7, 1.95 each. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement

HERE AGAIN

Advertisement

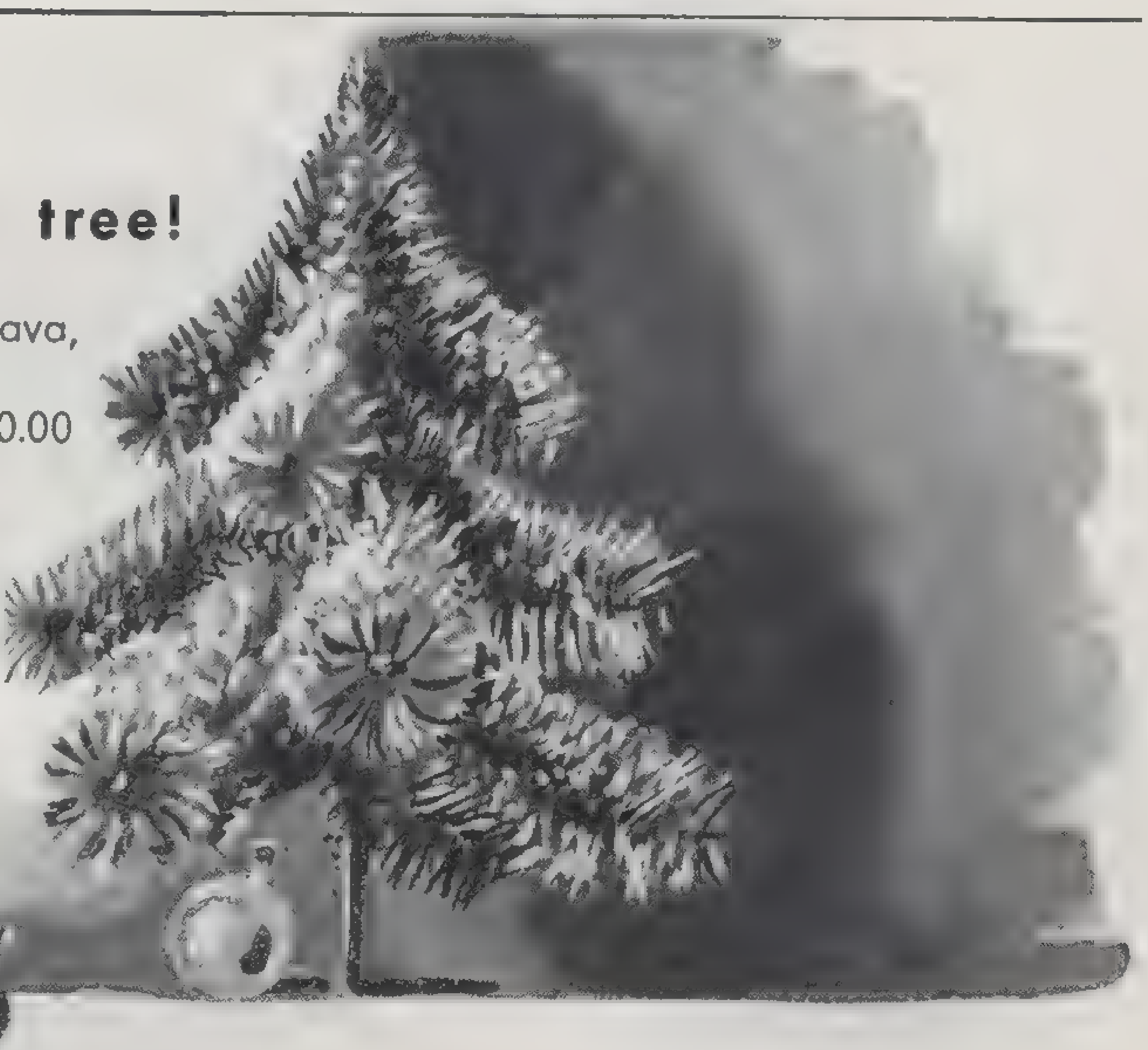
SANTA'S surprise—it's a one pound box of candy hidden under that beard. Chocolates, almondettes and other tempting kinds—specials made by Blum's of San Francisco and sold in New York only at Lord & Taylor. Order #V203-1, 3.50 Blum's Candy, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Truly, story-book fabulous are
our bejeweled Christmas candles
Snowball shape, each an individual design.
And merveilleux—they drip inside!
Order #V242-11, 4-inch diameter, 7.50;
6-inch diameter, 10.00 Ours alone.
From our Christmas Tree Shop, Ninth Floor

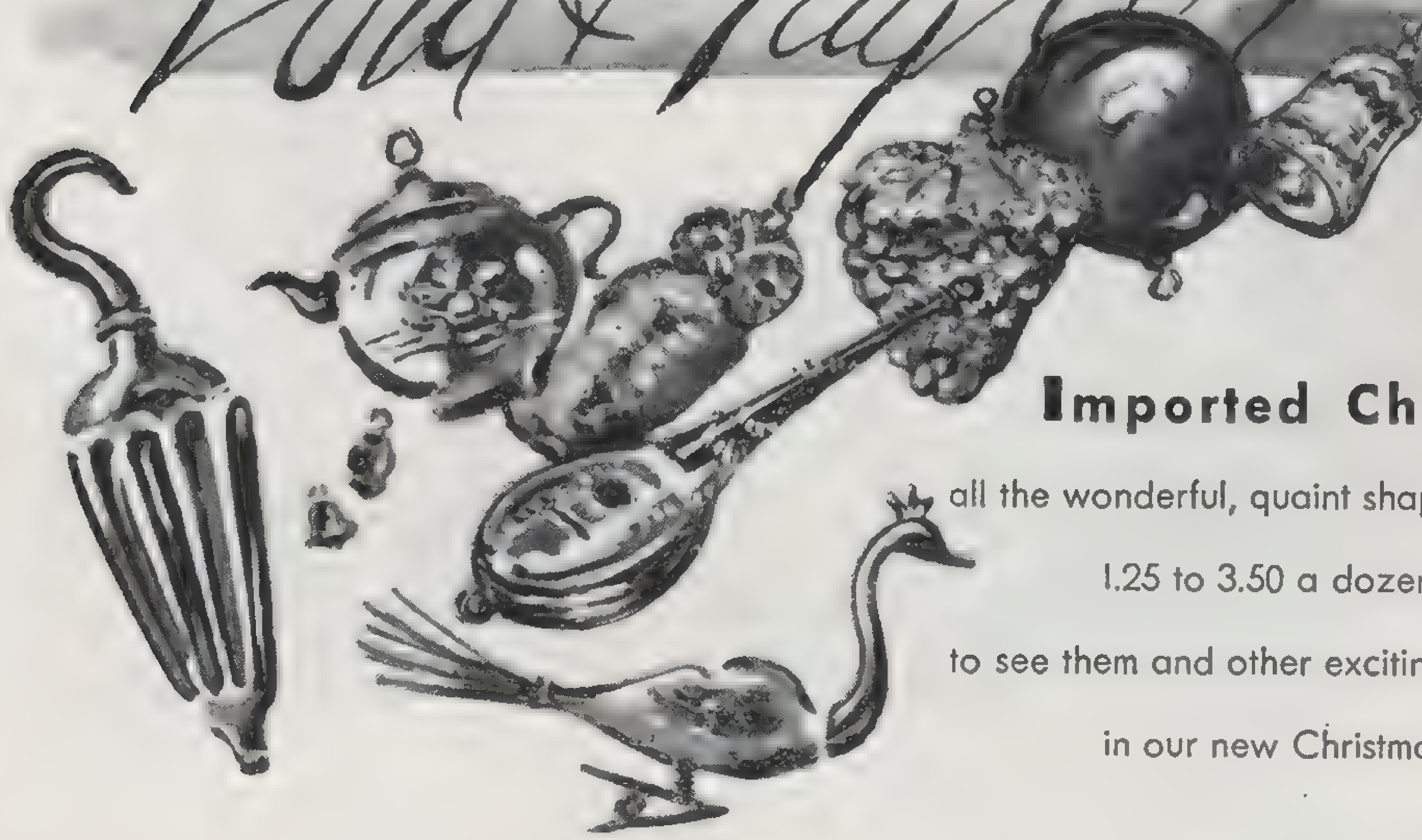
Lord & Taylor

An everlastingly beautiful Christmas tree!

Our wonderful blue spruce, made for us alone of imported fiber from Java, sparkling with imitation snow. Order #V242-15, 10.00
The Christmas Tree Shop, Ninth Floor



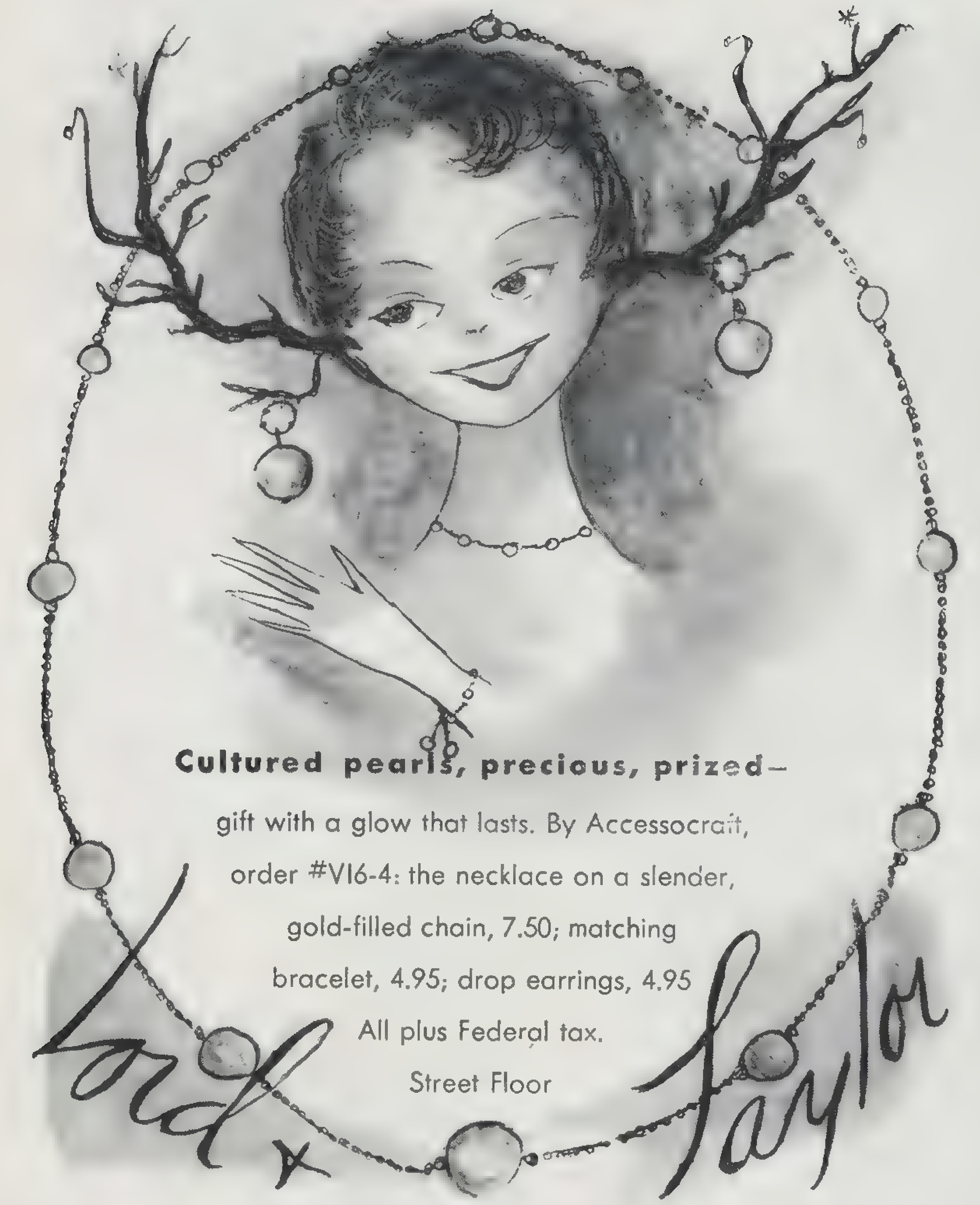
Lord & Taylor



Imported Christmas tree ornaments

all the wonderful, quaint shapes you remember and haven't seen in years
1.25 to 3.50 a dozen. Sorry, so fragile, no deliveries—but do come in
to see them and other exciting bits of glitter
in our new Christmas Tree Shop, on the Ninth Floor.

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
Within New York, add 2% tax. Postage charge outside delivery area.



Cultured pearls, precious, prized—

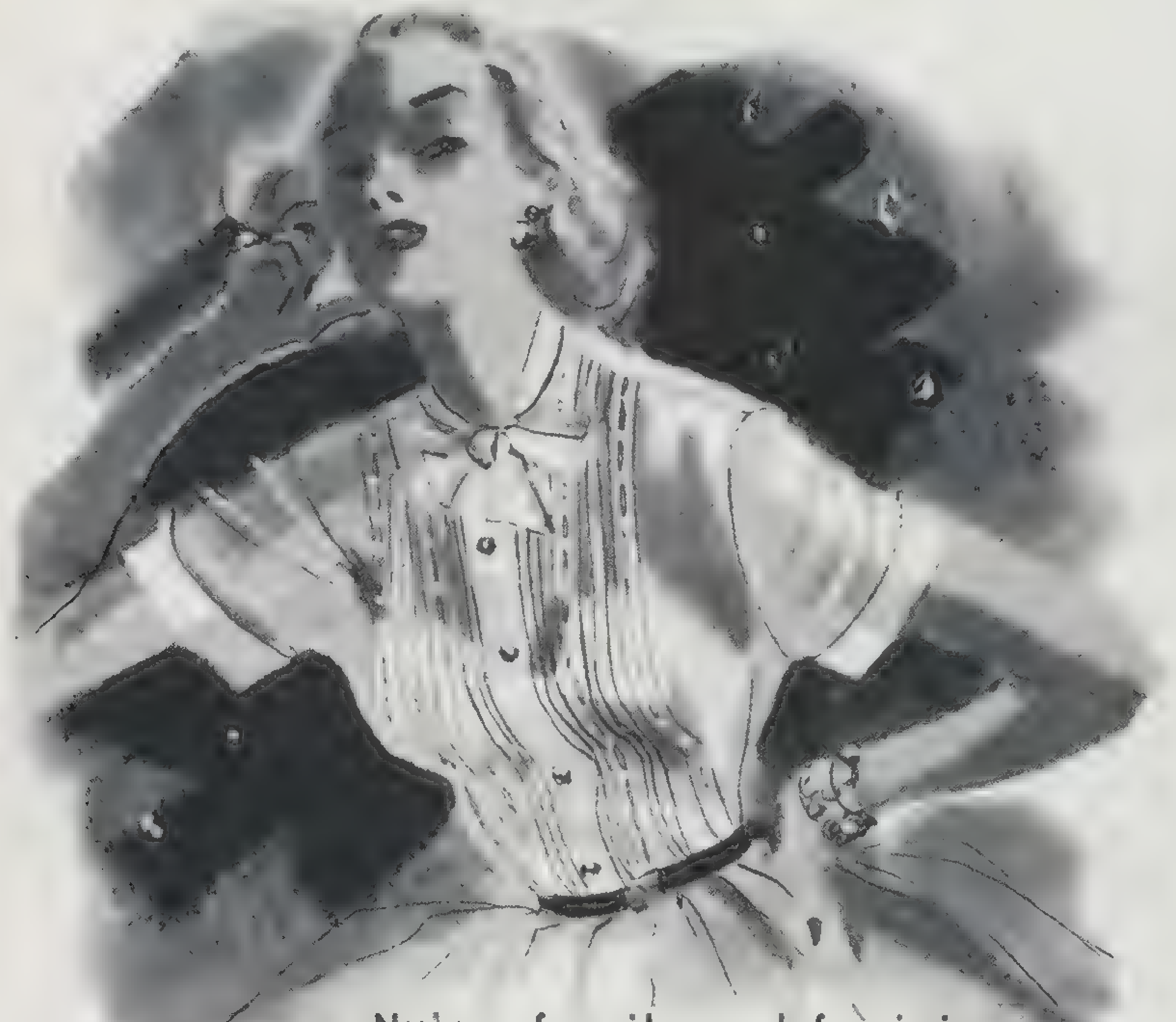
gift with a glow that lasts. By Accessocraft,
order #VI6-4: the necklace on a slender,
gold-filled chain, 7.50; matching
bracelet, 4.95; drop earrings, 4.95
All plus Federal tax.
Street Floor

Lord & Taylor

THAT MAN'S

FLORAL GAIETY in a setting of sheer Swiss cotton. Hand-rolled handkerchiefs by Celebritees with semi-detached roses, violets, daisies, pansies, forget-me-nots and tiny lilies of the valley. #V6-3, a box of three, 3.00 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

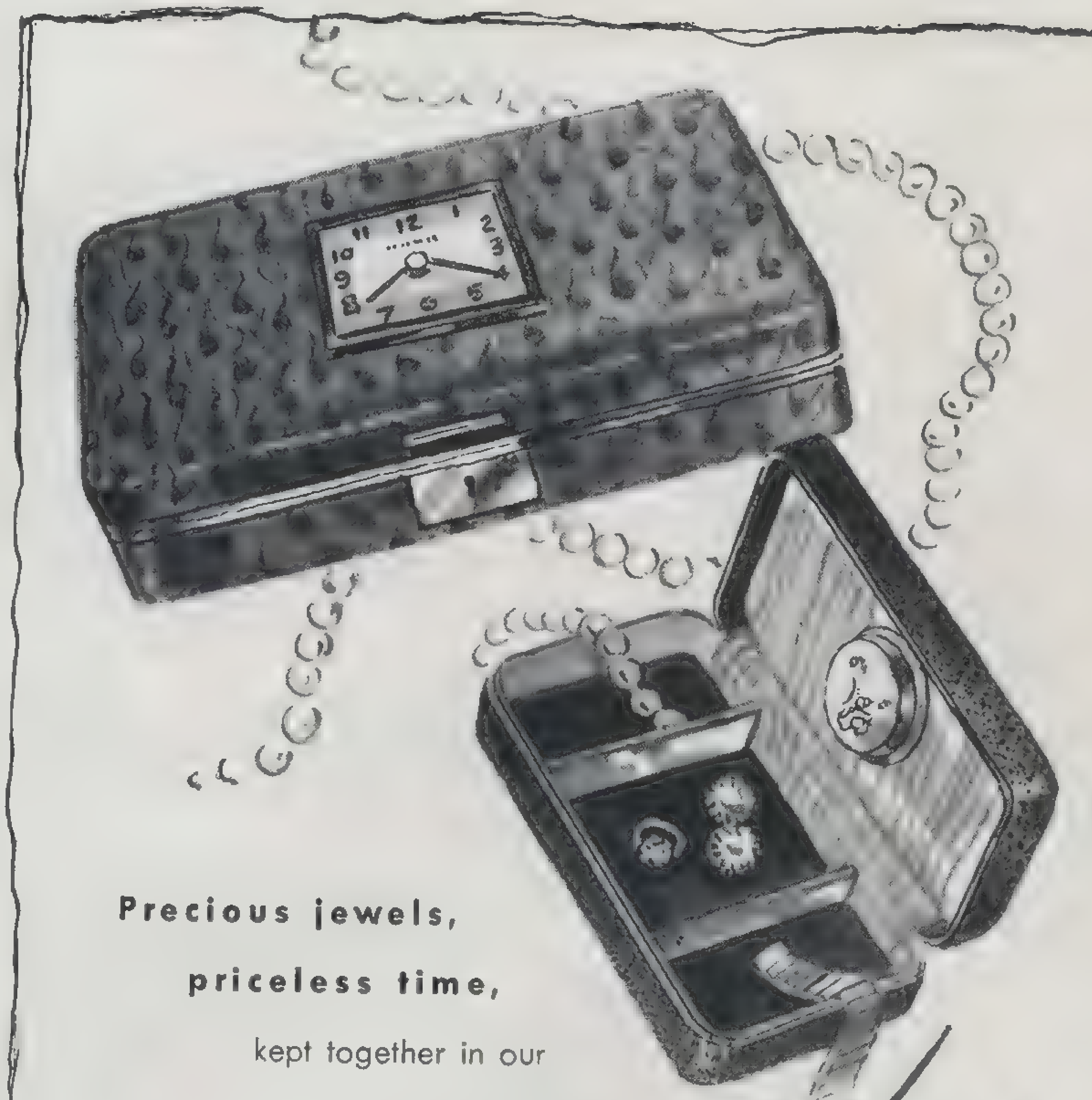
Advertisement



Nylon, fragile and feminine,

tucked to within an inch of the
brilliant rhinestone buttons.
By Adelaar, in nylon tricot—Christmas white only.
Order #V-10-4,
sizes 32 to 38, 9.95
On the Street Floor

Lord & Taylor



Precious jewels,

priceless time,

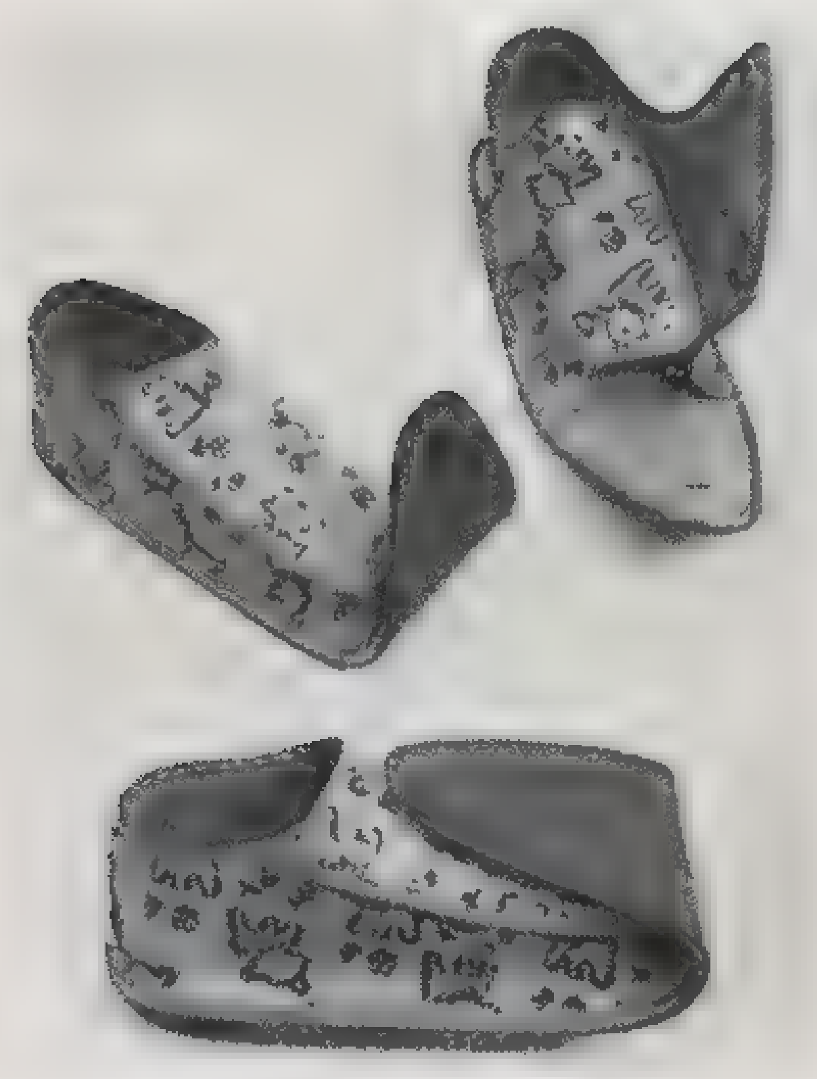
kept together in our
New Haven clock boxes. The larger, in rose
or green simulated ostrich. Order #VI6-5.
9.95 plus .60 tax. The smaller, in simulated
pigskin. Order #VI6-5a, 7.95 plus .40 tax
Street Floor

Lord & Taylor

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
Within New York, add 2% tax. Postage charge outside delivery area.

HERE AGAIN

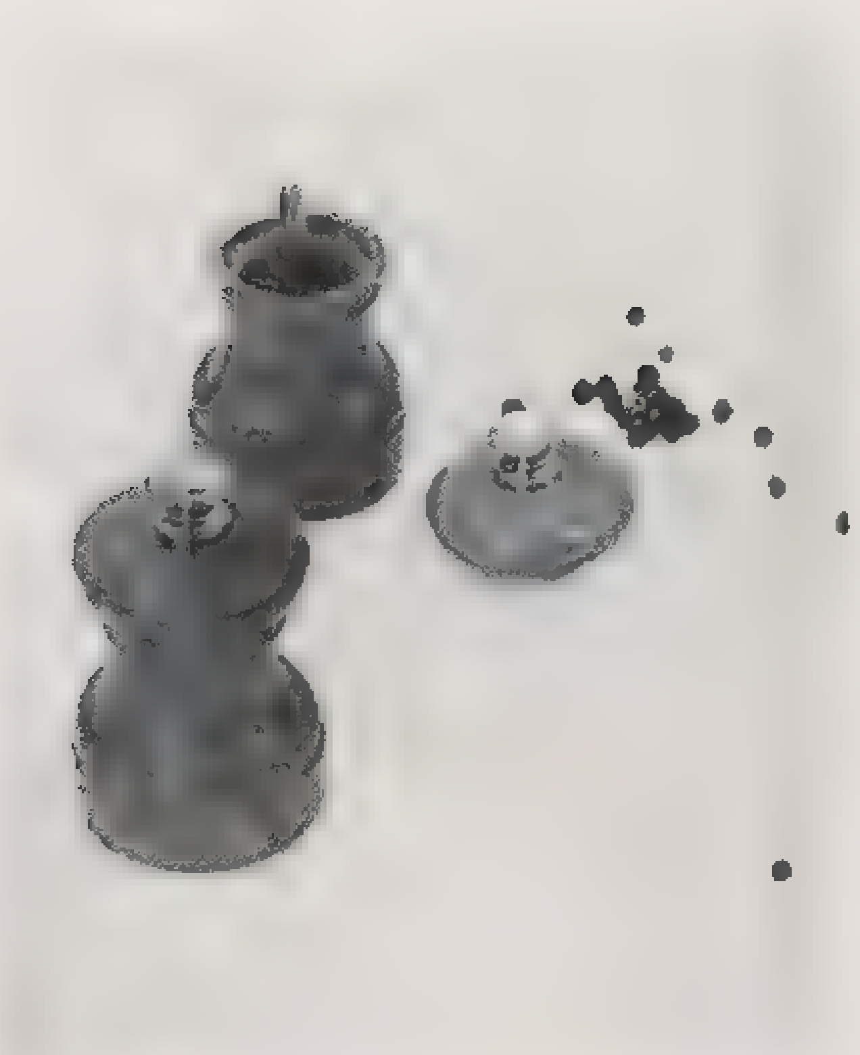
A "PINNY" of white organdy for your favorite godchild. Guaranteed to give even a tomboy a demure, Alice-in-Wonderland air. Double ruffles over the shoulder, lace edged. Gaily stitched in red. In sizes 3 to 6. Order #V32-2, 5.95 only at Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.



BOOTOE* SLIPPER for the Dr. Denton contingent. It snaps to three sizes—adjusting as the child grows—and worn over footed pajamas. In red or copen corduroy; or lamb print corduroy in pink, scarlet or light blue. Shoe sizes 4-12, V39-3, 2.95 Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

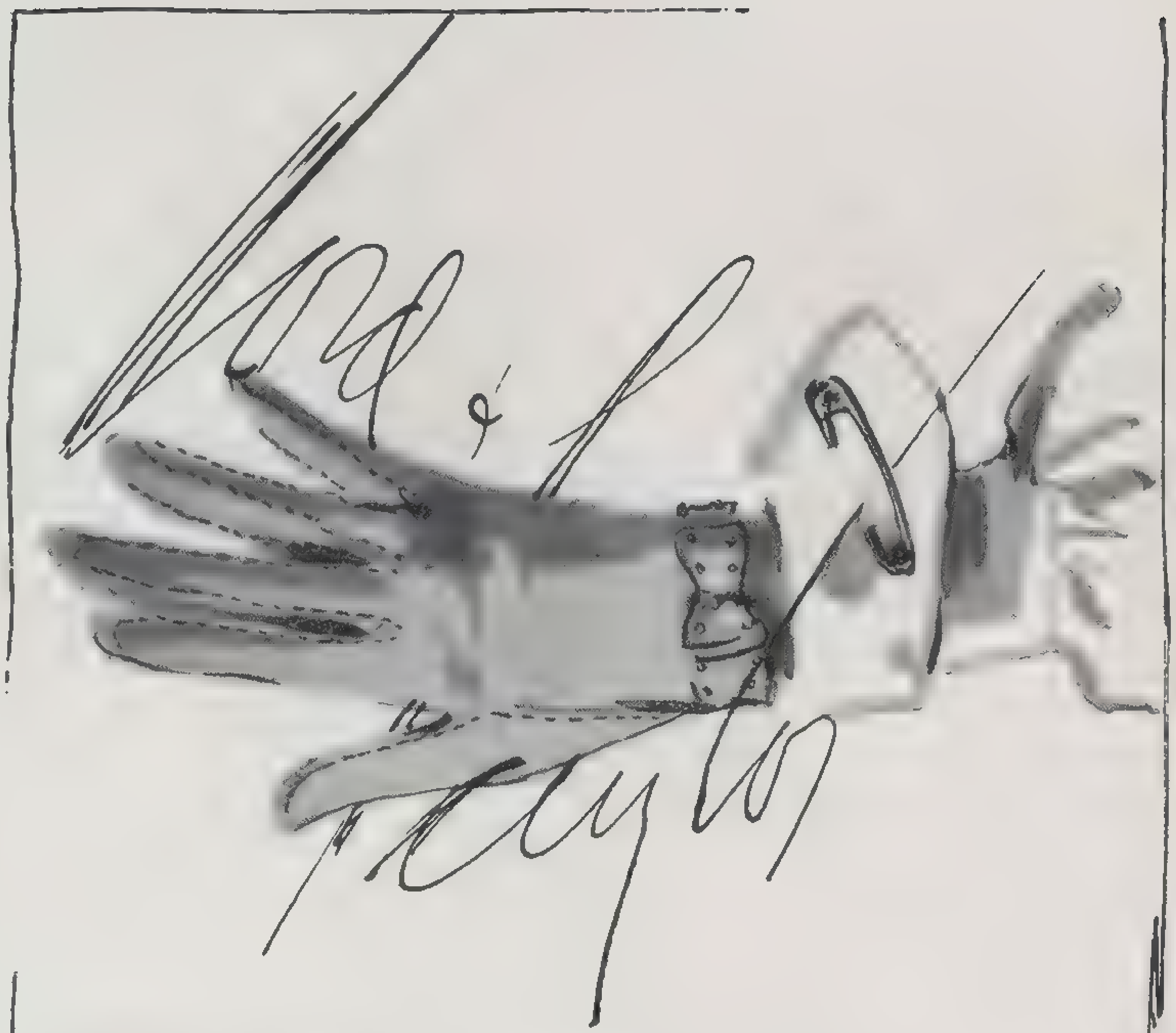
* Reg. U. S. Pat. Off.

COLORFUL cotton knits—striped the way junior likes them. Washable and wrinkleproof. Famous Donmoor stripes in green, blue, navy, wine. Socks to match. Shirt, sizes 6-18, V34-8, 1.75 Socks, 7 to 10½, V34-8a, only 39¢ Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.



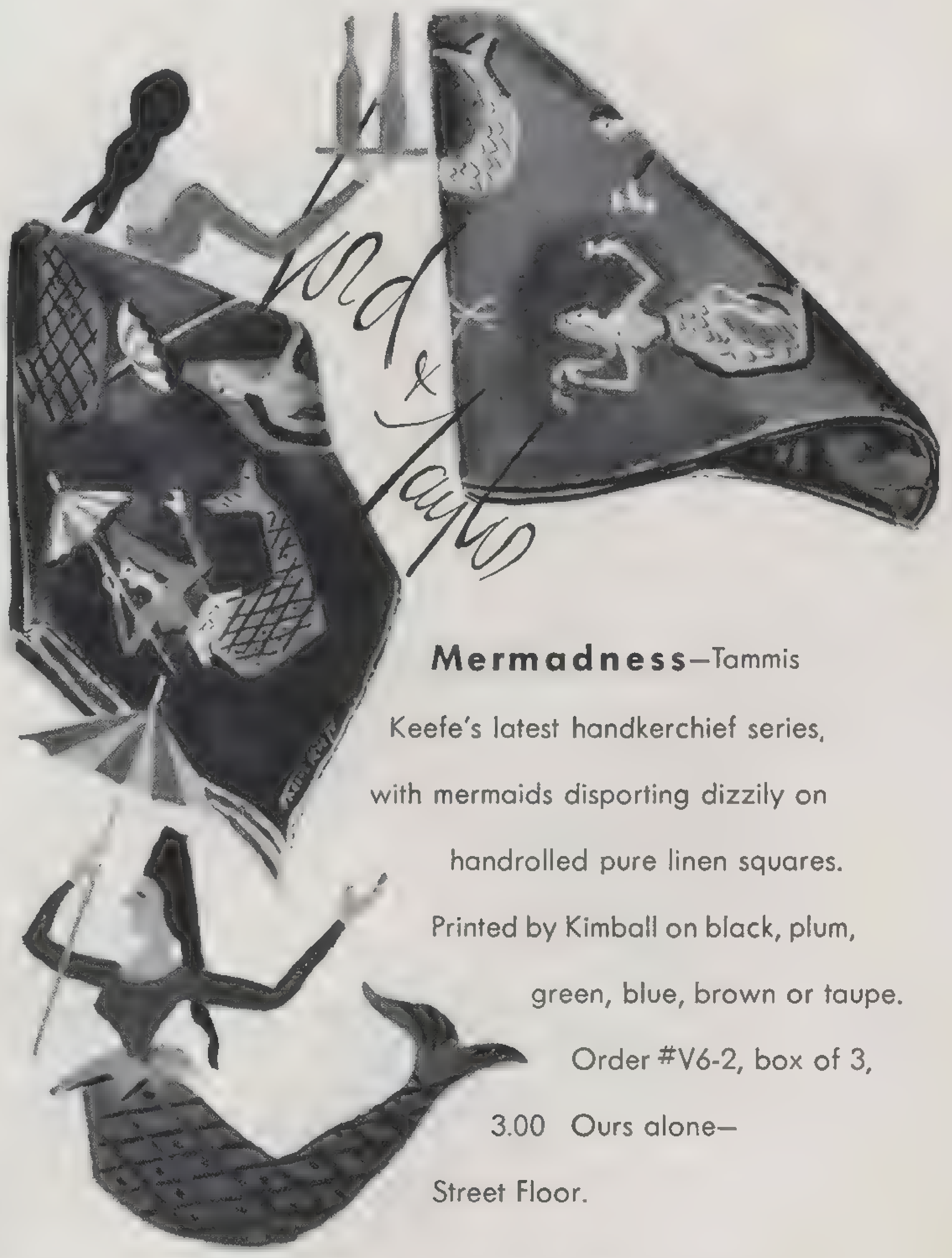
PASS THE PEPPER is passé—you can now get miniature pepper mills for each place at the table—and high time too. Nice too, in pairs at each end of the buffet table. Shown here, a pair in natural walnut, #V242-10, priced 7.95 pair. Lord & Taylor, 424 Fifth Av. 2% City Tax. Postal charge beyond the delivery areas.

Advertisement



Wear-Right's cotton, trimmed for Christmas

with delicate handmade French knots,
a tiny bow tie.
Black, brown, light beige or white,
handsewn throughout.
Order #V12-6, sizes 6 to 7½, 3.50 Street Floor



Mermadness—Tammis Keefe's latest handkerchief series, with mermaids disporting dizzily on handrolled pure linen squares. Printed by Kimball on black, plum, green, blue, brown or taupe. Order #V6-2, box of 3, 3.00 Ours alone—Street Floor.

LORD & TAYLOR—New York, Manhasset, Westchester, Millburn
Within New York, add 2% tax. Postage charge outside delivery area.

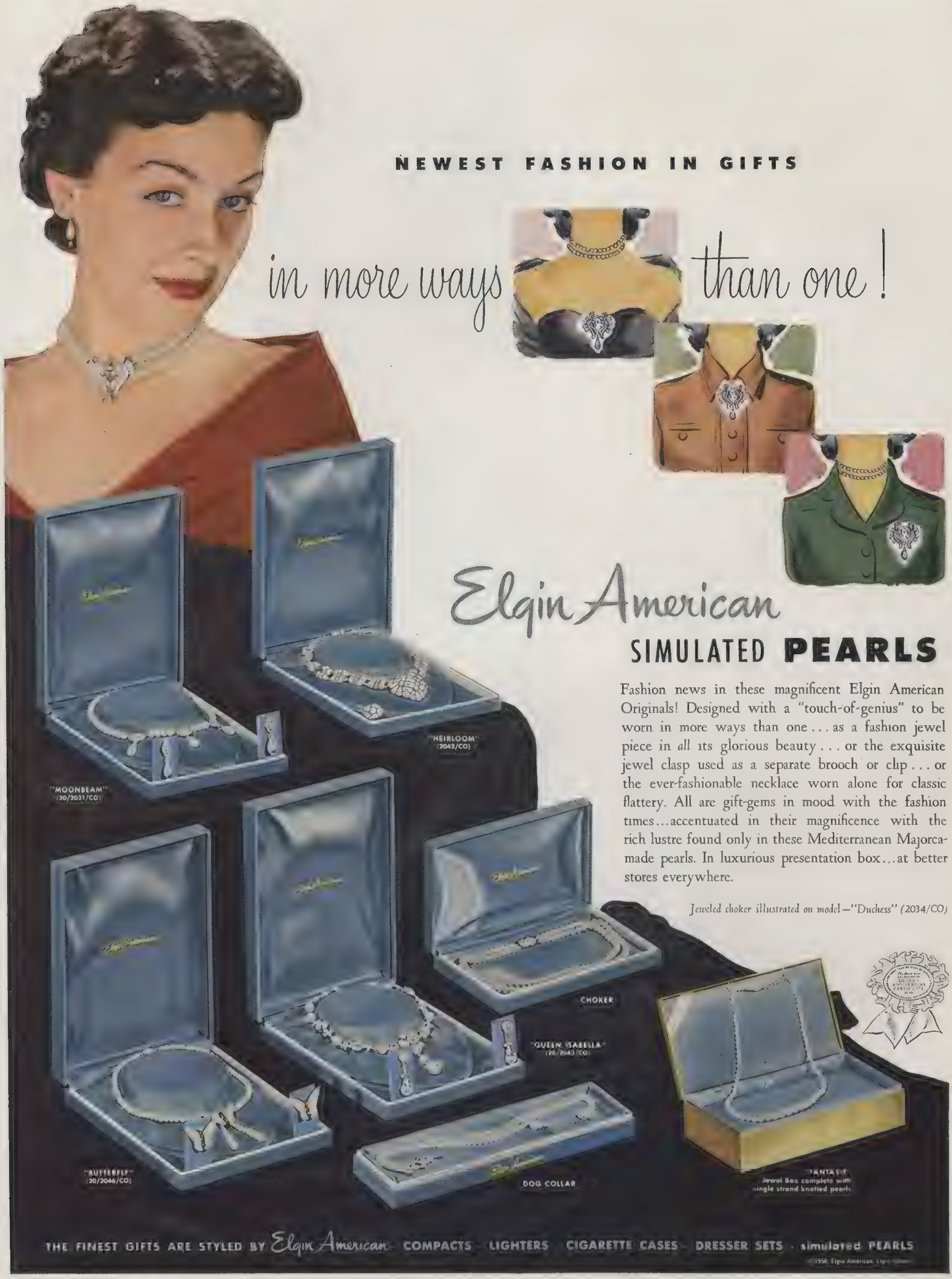
For Christmas parties
. . . for luxurious
Christmas gifts
. . . exquisitely
sheer, clear,
15-denier nylons.

McCallum and
PROPPER
Stockings

. . . you just know she wears them!

NEWEST FASHION IN GIFTS

in more ways than one!


"MOONBEAM"
(20/2031/CO)
"HEIRLOOM"
(2042/CO)
CHOKER
"QUEEN ISABELLA"
(20/2043/CO)
"BUTTERFLY"
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DOG COLLAR
"FANTASIE"
Jewel Box complete with
single strand knotted pearls

Elgin American
SIMULATED **PEARLS**

Fashion news in these magnificent Elgin American Originals! Designed with a "touch-of-genius" to be worn in more ways than one . . . as a fashion jewel piece in *all* its glorious beauty . . . or the exquisite jewel clasp used as a separate brooch or clip . . . or the ever-fashionable necklace worn alone for classic flattery. All are gift-gems in mood with the fashion times . . . accentuated in their magnificence with the rich lustre found only in these Mediterranean Majorca-made pearls. In luxurious presentation box . . . at better stores everywhere.

Jeweled choker illustrated on model—"Duchess" (2034/CO)

THE FINEST GIFTS ARE STYLED BY *Elgin American* COMPACTS · LIGHTERS · CIGARETTE CASES · DRESSER SETS · simulated PEARLS

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Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

Nylon mist in Amethyst...

It's a precious color with all the muted brilliance of an heirloom *lavallière.* Cut like a gem by Van Raalte—into a dreamy duet of nylon and net garlanded with forget-me-not embroidery. And every precious stitch is nylon—wash-so-beautifully nylon, dry-in-a-wink nylon, wear-like-a-dream nylon. Featured in Amethyst—also available in Blue Horizon, Cloud White, Champagne. The high-back gown, *$18.95*; the negligee, *$29.95.*

—and Van Raalte is famous for gloves and stockings, too.

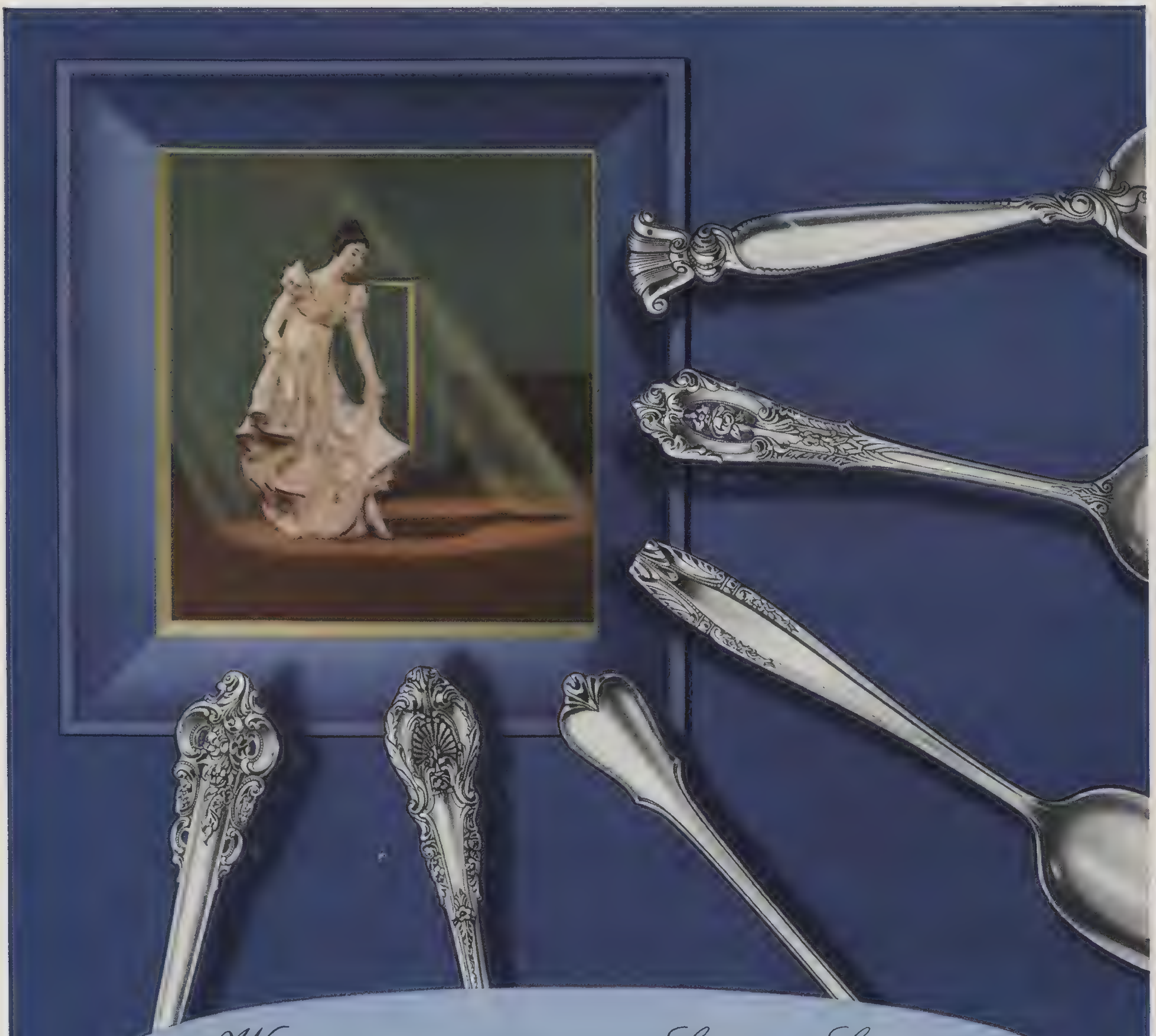
Naturalizer®
FUNSTERS
The shoe with the beautiful fit

turf

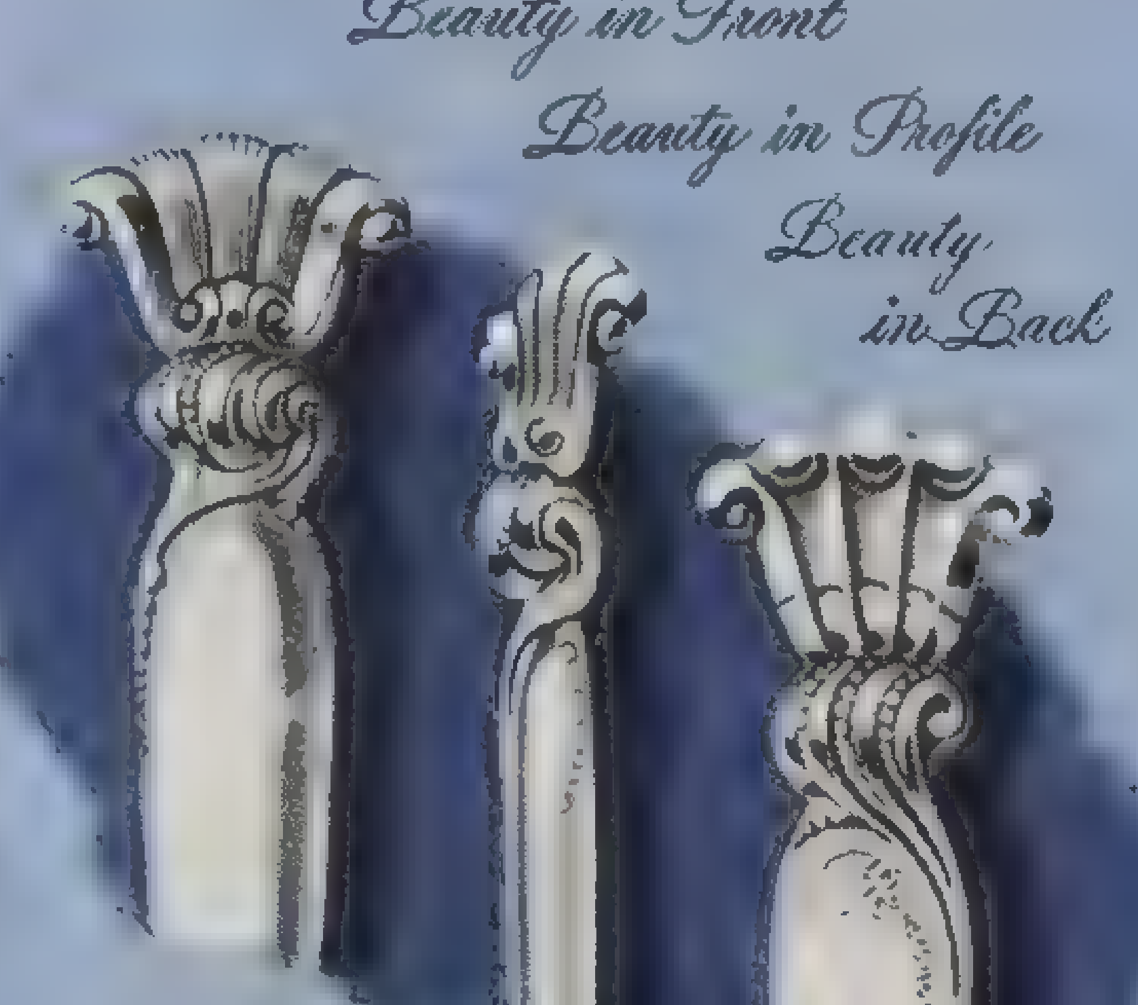
A gay little shoe with a carnival spirit! Ringing round your ankle for a high score in fashion. Very open and wonderful to walk in, with that smooth, clinging fit that only Naturalizer can bring you! In black suede or in sparkling reptile-suede combination in a variety of smart colors. Naturalizer Division, Brown Shoe Company, St. Louis.

8.95 Higher Denver West

A Product of Brown Shoe Company



Wallace creates the only Sterling Silver patterns with Third Dimension Beauty



You can own a work of art . . . proudly possess sculpture in Sterling Silver . . . have a treasure at your fingertips, with your Wallace Sterling "Third Dimension Beauty" pattern. For, Wallace Sterling is truly precious silver . . . like sculpture . . . lovely from every possible view. Only Wallace Sterling has "Third Dimension Beauty"—an exquisite design not only in front, but in profile, and back as well.

Like every masterpiece a Wallace pattern grows more beautiful each time it graces your table. Top to bottom: Romance of the Sea, Rose Point, Stradivari, Grand Colonial, Sir Christopher and Grande Baroque. Six piece settings priced from $27.40 to $37.50 including tax.

WALLACE
STERLING
Silver

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the look...
the feel...
the fit.....of the suit
tailored by Handmacher

The sort of suit you can live in . . . like this one with its wonderful definition of a figure. A timeless Handmacher, in fine worsted flannel or silky Miron worsted gabardine. All the new colors from light to dark. Sizes 10 to 20, 9 to 15. $65. Handmacher-Vogel, Inc., 533 Seventh Ave., New York 18.

wear "sideshow", a slant oblique in fashion's new direction

wear **mademoiselle** shoes
T M REG

Silhouette of the year! Outside exposed, inside enclosed. About $16.95 (slightly higher Denver West). At fine stores. Or write to:

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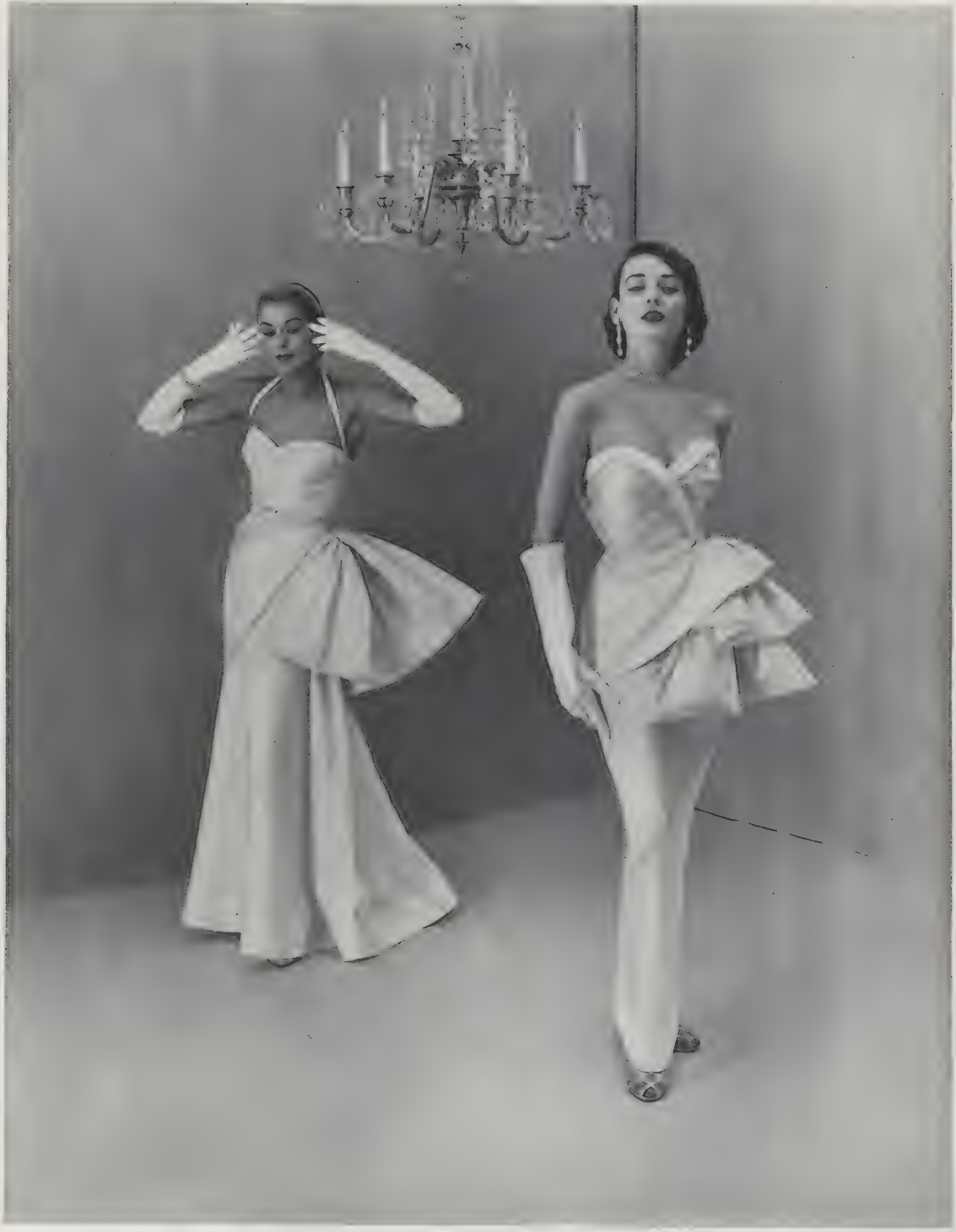
Golden Shadows
Golden Shadows
PERFUME
by Evyan
CREATOR OF "WHITE SHOULDERS"



MISS AMERICA Exclusives

For complete conquest... the femme fatale of white lamé brocade or starlit satin. Misses sizes

SAKS FIFTH AVENUE • NEIMAN-MARCUS • MONTALDO'S • L. L. BERGER

For other stores see page 177

This *is the fashion for fall . . .
a fabric glove with incredible
softness . . . with a fit you'd
only experience in
fine leather . . . a feel
you'd only find in the
finest doeskin. Grandoe
keeps its so-soft finish
through countless washings.*

GRANDOE

Gloves BY ALEXETTE

Made by the makers of the famous Alexette Leather Gloves. GRANDOE GLOVES, INC. *Gloversville, N. Y.*

The story of FASHION .

Beautiful woman's birthright: the lovely look of lace . . . now more important than ever in fashions by day and by night, in fashions for your public and intimate fashions just for you. Quite naturally, top-flight designers choose lace at its loveliest . . . Laces by Ametex.

1. Moyen-age wedding gown with train of bridal white Ametex lace. By KAPLAN & LEWIS. About $85.

2. Mother of the bride chooses Ametex lace in dove grey, stone blue, winter rose, peacock, vista beige. Also navy, black, white. By ANDORA. About $45.

3. Important blouse of "Sablon"—filmy nylon georgette with Marie France lace by Ametex. White only. By SAAB. About $35.

6

9

5

..is the glamour of LACE

7

8

4

Laces by Ametex®

4. Bare-armed sheath-slim cocktail dress of Marie France lace by Ametex, in black, sable, royal, beige. By JANET TAYLOR. About $50.

5. Slip of woven nylon with Ametex lace, in bridal white, heaven blue, shell pink. By RHYTHM. About $8.

6. Glorious "Goddess" lace in a beautifully boned bra with detachable straps. Black, white. By LADY MARLENE. About $10. Short about $6.

7. Gown and peignoir of multiple filament Bur-Mil crepe paved with Ametex lace. Bridal white, shell pink, heaven blue, coral sand, black. Set by DU BENAY. About $17.

8. Pleated nylon gown banded and inset with Ametex lace, in coral, turquoise, black. By WILLIAM CARTER. About $30.

9. Pretty paradox of a cocktail dress (long-sleeved but decollete) in Marie France lace by Ametex. Brick red, grey, navy, black. By FILCOL. About $70.

For information regarding the fashions on these two pages, write

American Textile Co., Inc. 25 East 31st Street, New York 16, N. Y. • Mills: Pawtucket, R. I.

Color . . . with a delicious
new fashion flavor . . . SANKA BROWN

PHOENIX
high twist NYLONS
in custom-fit proportions

● Sanka Brown . . . a new fashion color . . . with a liquid kind of beauty that only the most transparent of nylons would dare. Phoenix High Twist Nylons *are* more transparent . . . and longer-wearing, and more snag resistant than nylons have ever been before. Each gossamer thread has been twisted, like a spring, to a new resilience, a new near-invisibility. Dull, beautiful, elastic, strong!

● And Phoenix High Twist Nylons in Custom-Fit Proportions wear better because they fit better . . . they're dimension-knit to fit the foot, ankle, calf, and knee . . . whatever a woman's proportions may be.

See this new Sanka Brown color *in PHOENIX CUSTOM-FIT PROPORTIONED HIGH TWIST NYLONS . . .*
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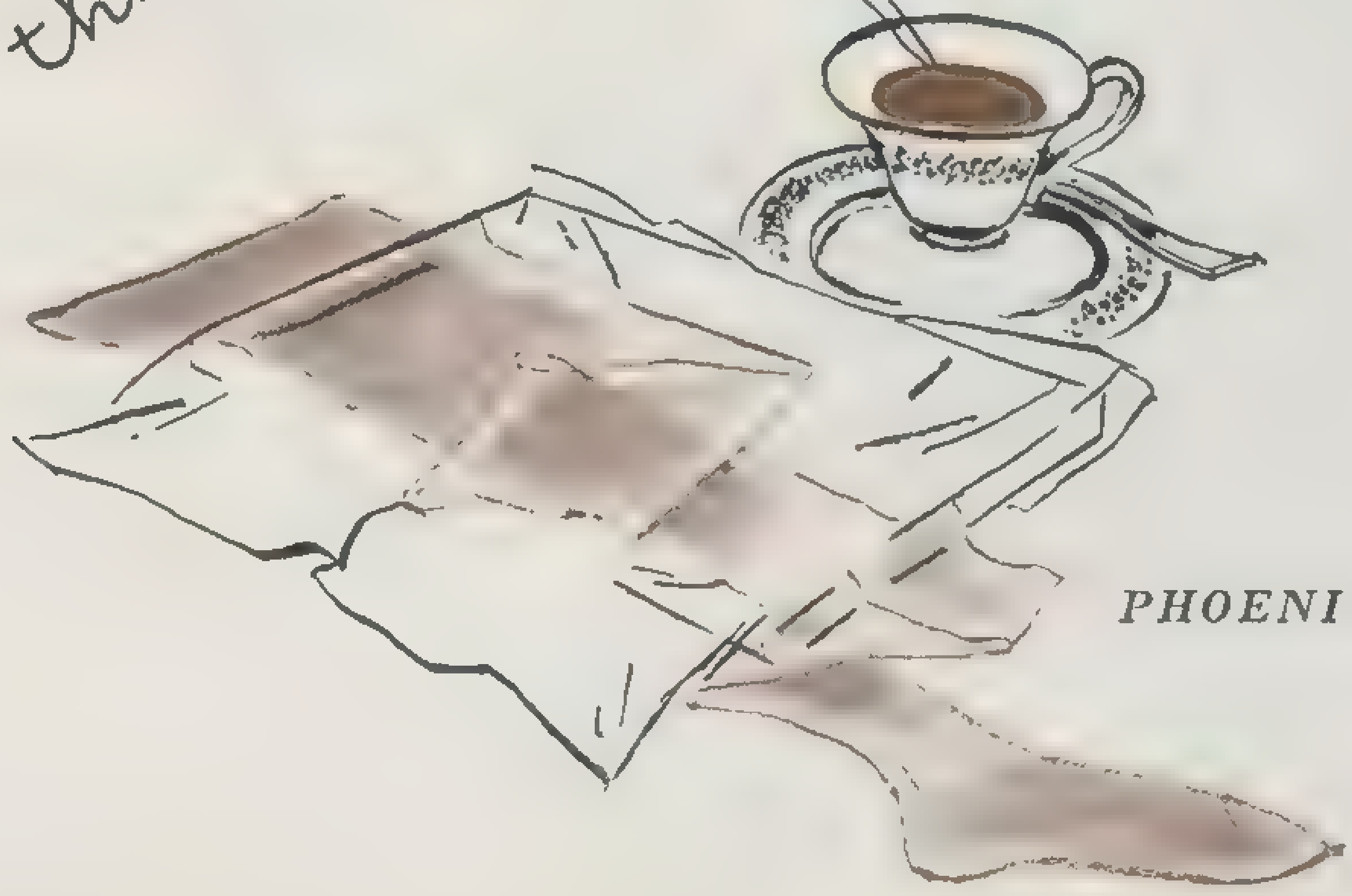

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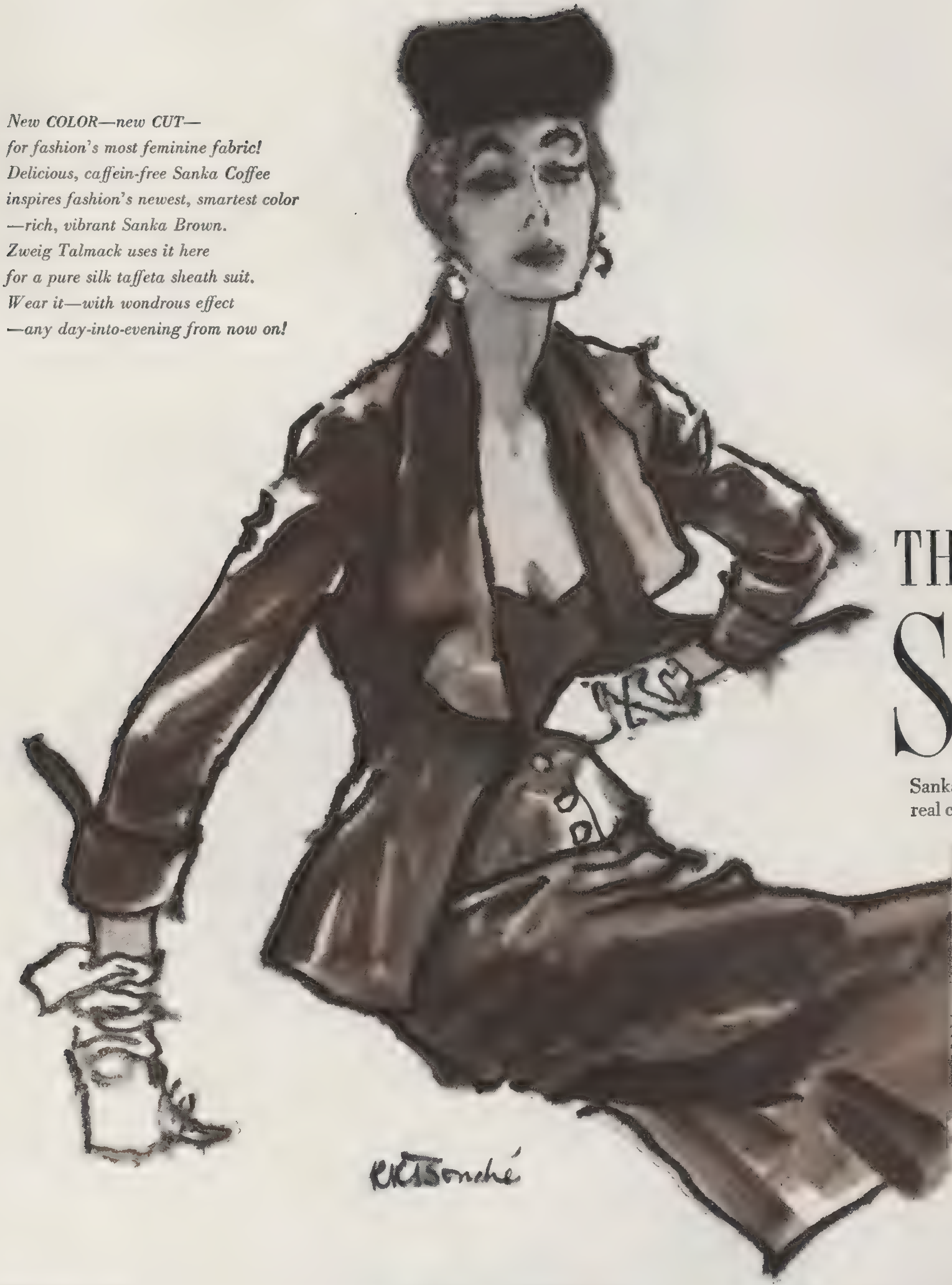
New COLOR—new CUT—
for fashion's most feminine fabric!
Delicious, caffein-free Sanka Coffee
inspires fashion's newest, smartest color
—rich, vibrant Sanka Brown.
Zweig Talmack uses it here
for a pure silk taffeta sheath suit.
Wear it—with wondrous effect
—any day-into-evening from now on!



Fashion has a new color-love—rich, warm Sanka Brown. Delectable tone-blend of black coffee and a dash of country cream—you'll glow in its soft flattery.

Especially successful in Talmack's strapless, peplumed sheath and jacket.

Fashion has a *coffee*-love, too! Fabulous, deep-flavored Sanka—the coffee with the caffein removed. Drink it to your heart's desire —*any* time, even late at night—it can never make you nervous or sleepless.

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Sanka Coffee—wonderfully delicious coffee—
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NEW
IMPROVED FLAVOR
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*Product of General Foods

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The Frost Brothers, San Antonio, Texas
D. H. Holmes, Co., Ltd., New Orleans, La.
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John Wanamaker, Philadelphia, Pa.
Woodward & Lothrop, Washington, D. C.
Denver Dry Goods Co., Denver, Colorado
The White House, San Francisco, Cal.
Himelhoch Bros. & Co., Detroit, Mich.
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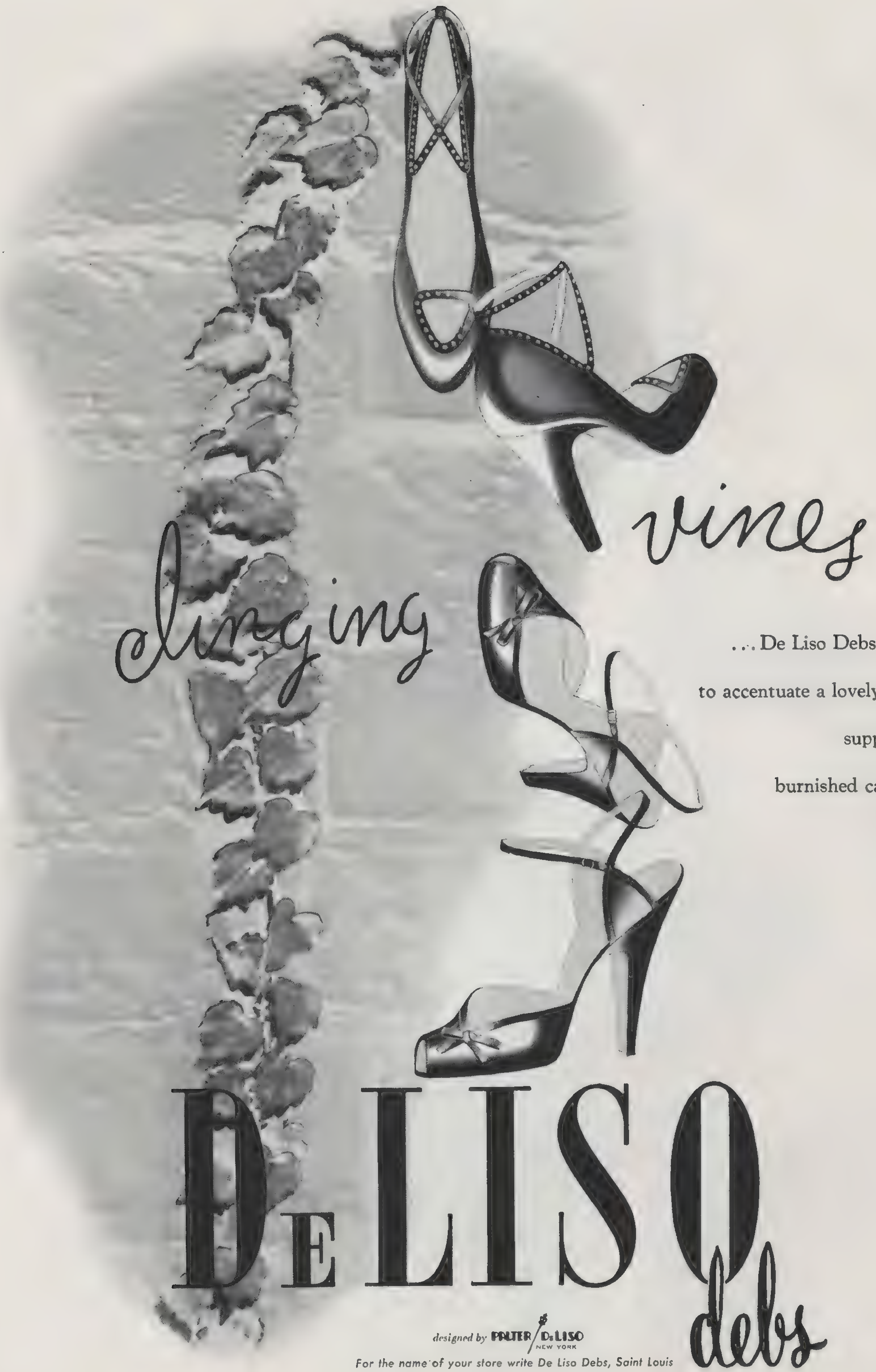


. . . De Liso Debs rhythmic tendrils
to accentuate a lovely ankle.
supple suede,
burnished calf.

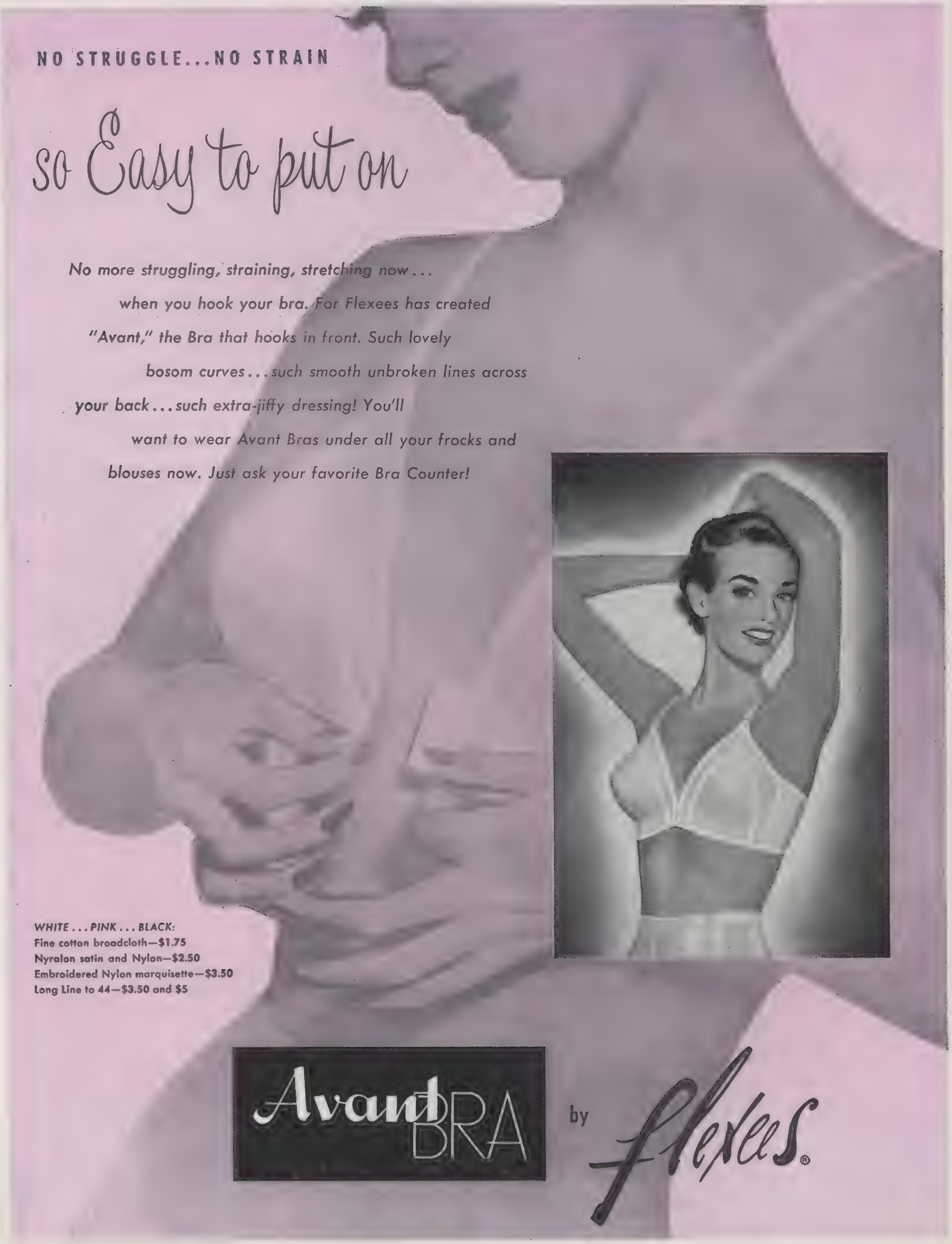
DELISO debs

designed by PALTER/DeLISO NEW YORK

For the name of your store write De Liso Debs, Saint Louis

CAROLYN

For a breath-taking entrance, **CAMEO's** winged panel crepe dinner gown with surprise pockets. Designed by **CAMEO** *Evening Fashions, Inc., for* **CAROLYN** in Carmine Red, Cameo Green and Black. Sizes: 12-16. Price: $39.95



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WHITE... PINK... BLACK:
Fine cotton broadcloth—$1.75
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Dreams are spun of moonlight and a
dress like this. About $70 at fine stores
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GOTHAM GOLD STRIPE
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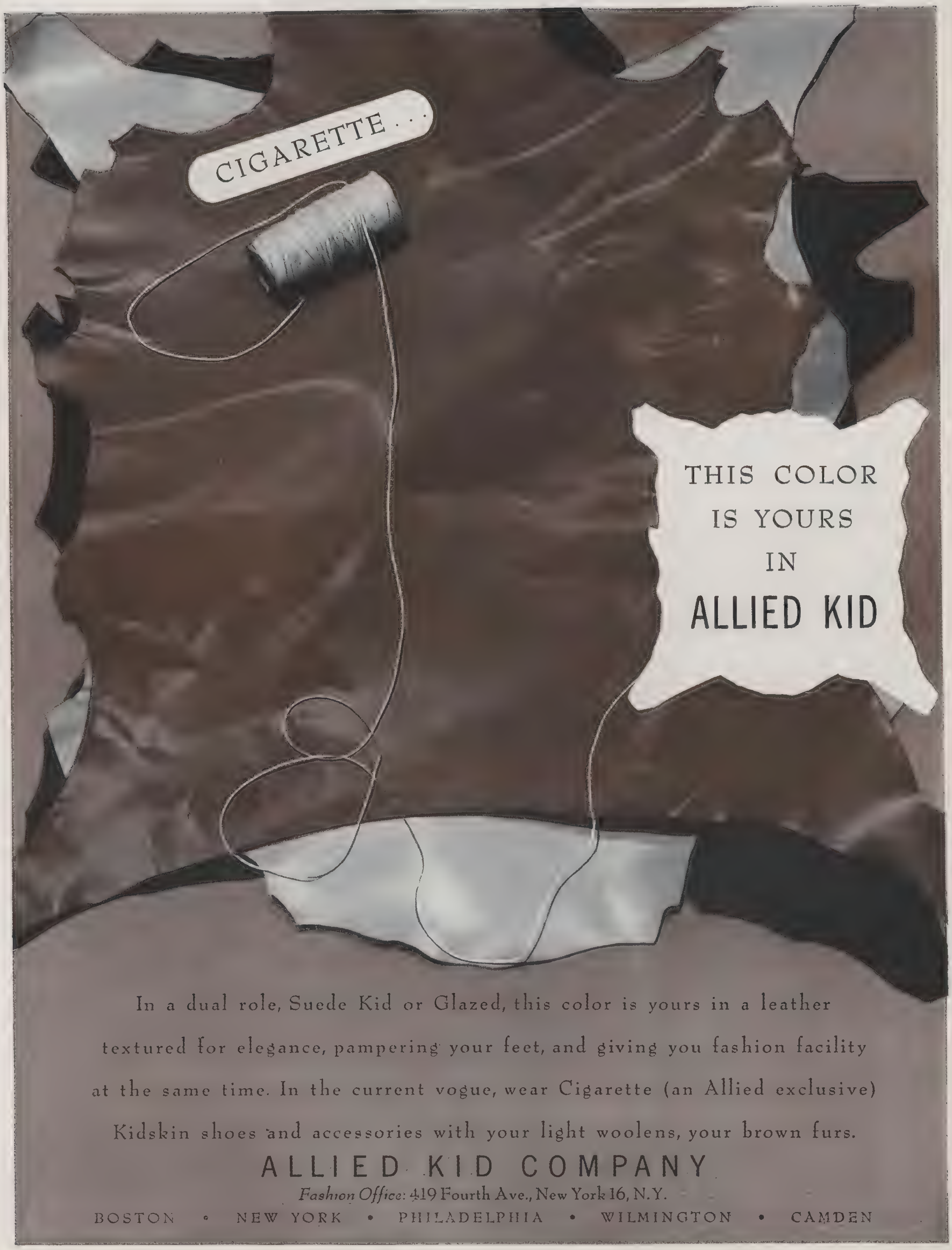

In a dual role, Suede Kid or Glazed, this color is yours in a leather textured for elegance, pampering your feet, and giving you fashion facility at the same time. In the current vogue, wear Cigarette (an Allied exclusive) Kidskin shoes and accessories with your light woolens, your brown furs.

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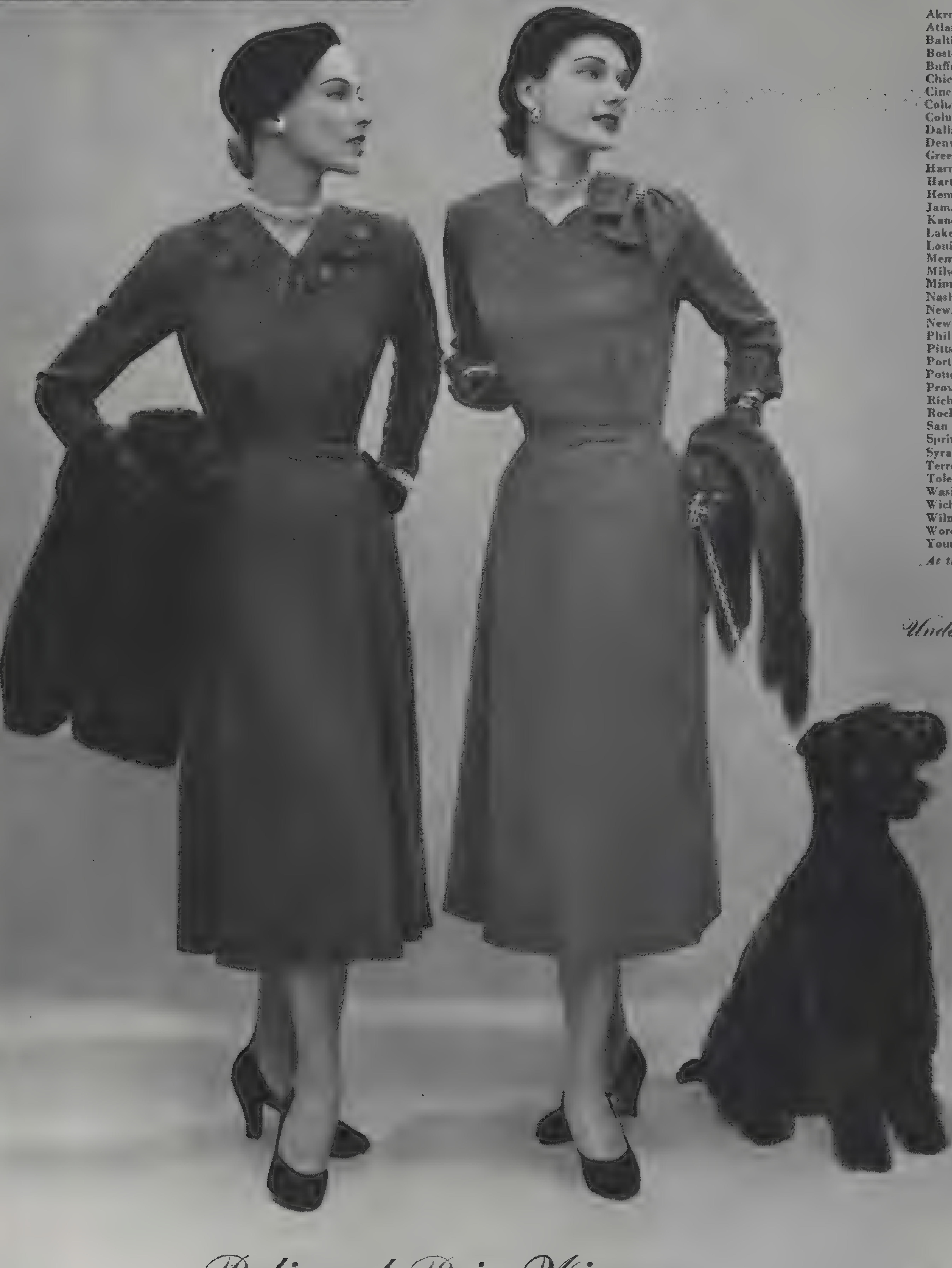

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14½ to 24½
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Right: Delicately detailed for desired charm. Rayon Crepe in the most fashionable Fall Shades.

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See page 180 for additional store listings.

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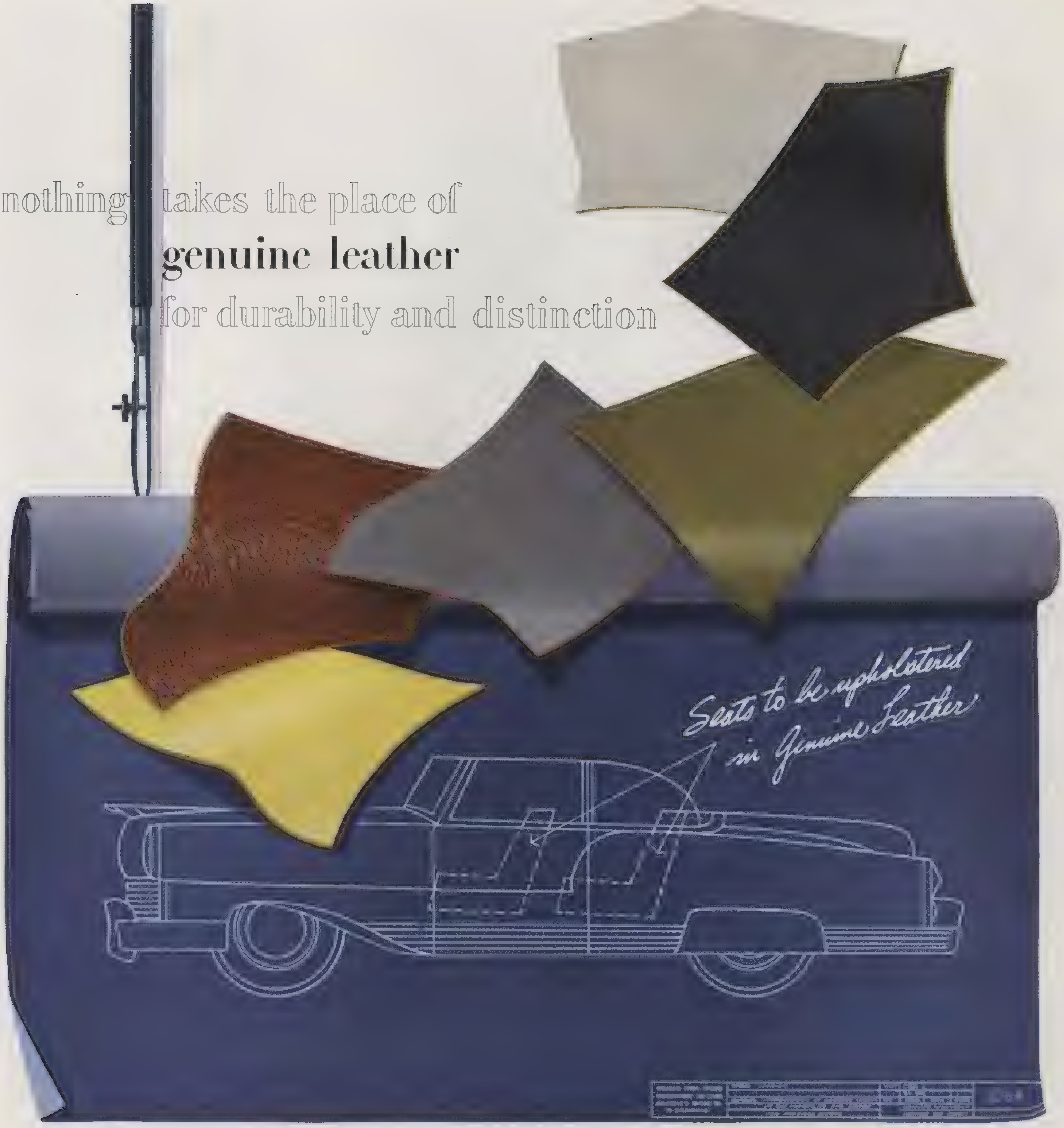
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Where Yuletide Glows with South Sea Romance

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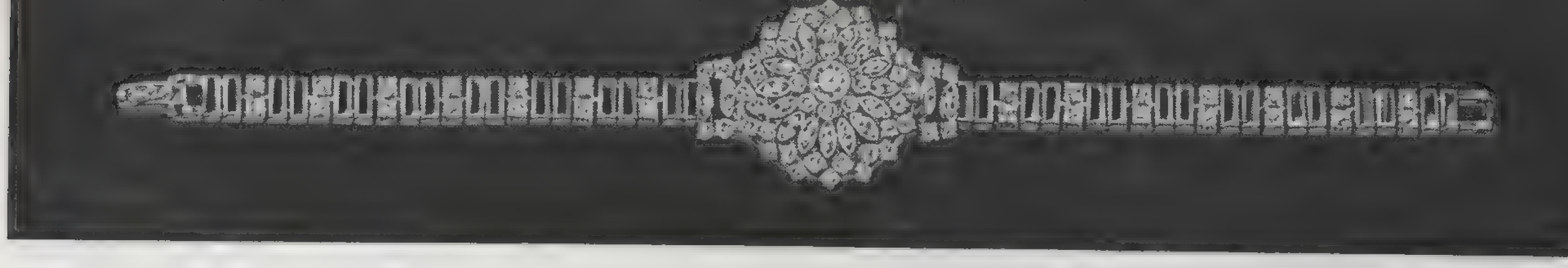
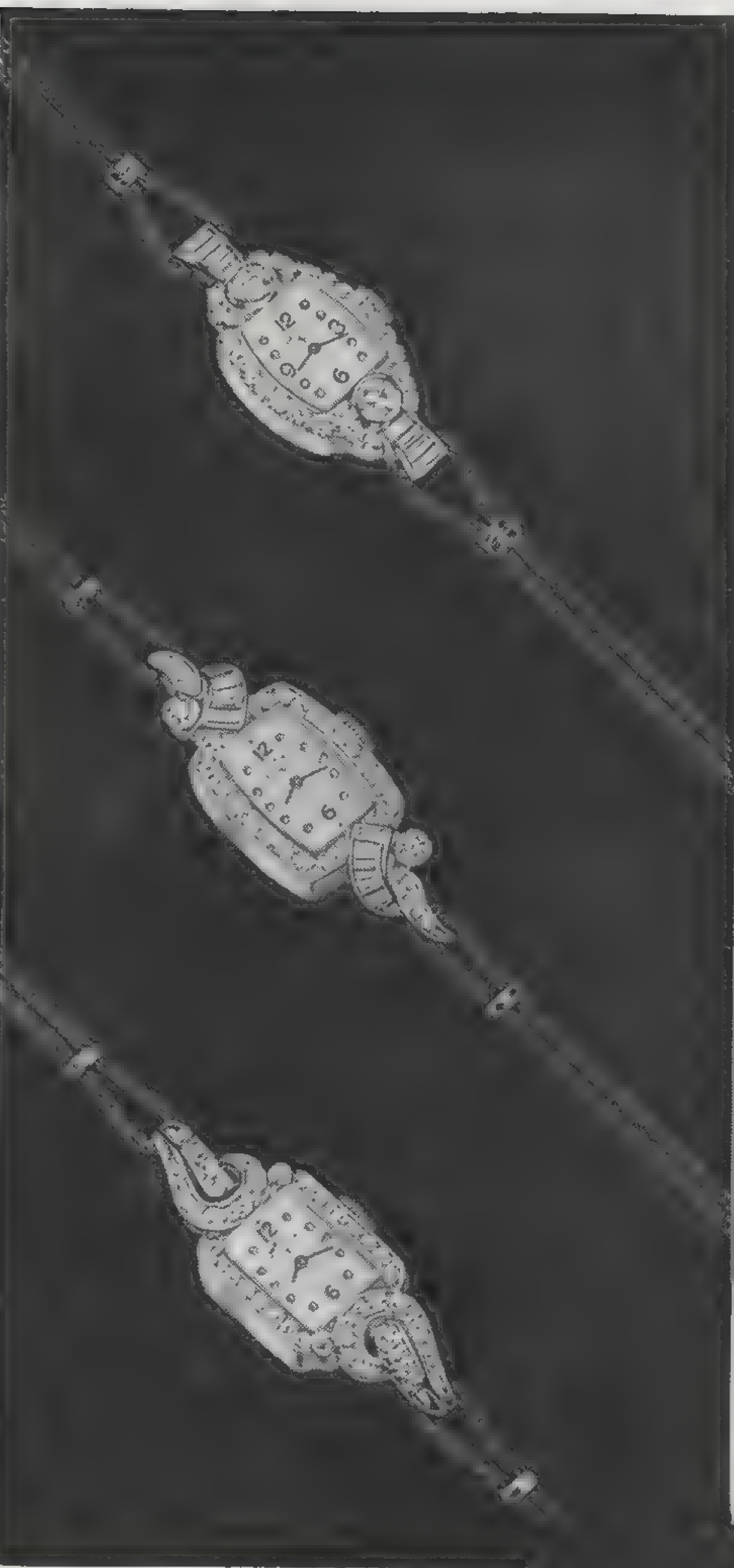
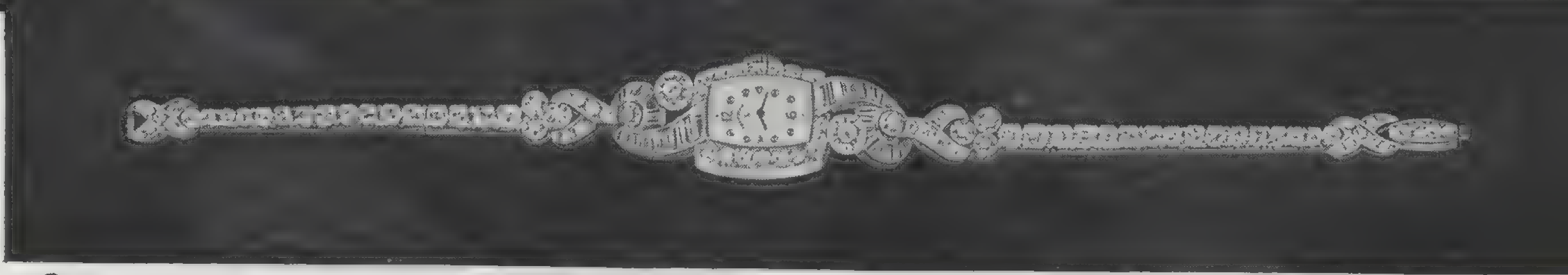


For one who delights in the unusual. A burst of brilliant diamonds lifts to reveal the dial beneath. A hundred diamonds in the case and bracelet. $5,500

Beloved indeed, is she who gets a Lady Elgin *diamond watch*

WITH THE FLAIR OF THE FUTURE





Above . . . Elegant simplicity. An ellipse of sparkling diamonds in platinum. $1,450

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Right . . . The very essence of beauty is expressed in this exquisite case and bracelet afire with brilliant diamonds. $6,500

Wish with all your heart and you may have one. A Lady Elgin brilliant with diamonds of the finest cut and color, set in precious platinum. A Lady Elgin created with the unmatched genius of America . . . its accuracy certified from the Elgin observatory where it is timed to the stars . . . its constancy assured by the miracle DuraPower Mainspring. These and other supremely fine Lady Elgins styled by Henslee are available at your jeweler's. Does someone need reminding that Christmas is near?*

Diamond set

Lady Elgin *watches*

From $95 to $12,500. Prices include Federal Tax

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*Elgin guarantees the DuraPower Mainspring will never, never break! Made of "Elgiloy" metal. Patent pending

DUNMORE
$3.50

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The exclusive Picardy stitch, all hand-sewn,
adds a custom look to this classic shortie . . .
and to the longer length designed to meet the new sleeve.

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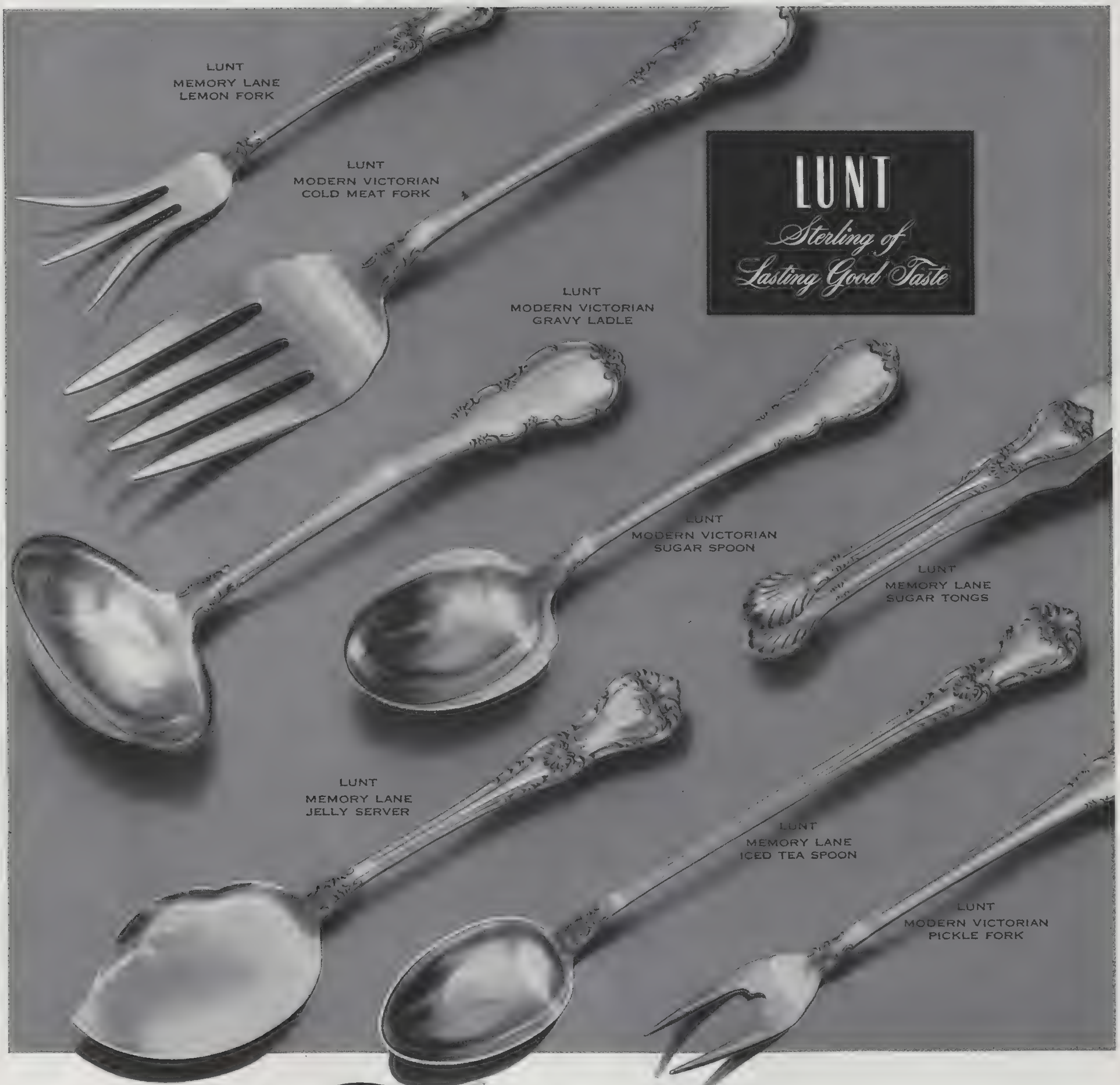
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It's the festive season, and whatever the occasion ... formal dinner party or intimate luncheon...your table must look its sparkling best. Now, especially, you will want to add those extra Serving Pieces of LUNT STERLING...increasing, at the same time, your pride in a distinguished silver service that means so much to gracious entertaining.

Write for your copy of "LUNT — *The Sterling of Superior Craftsmanship,*" Dept. A-22.

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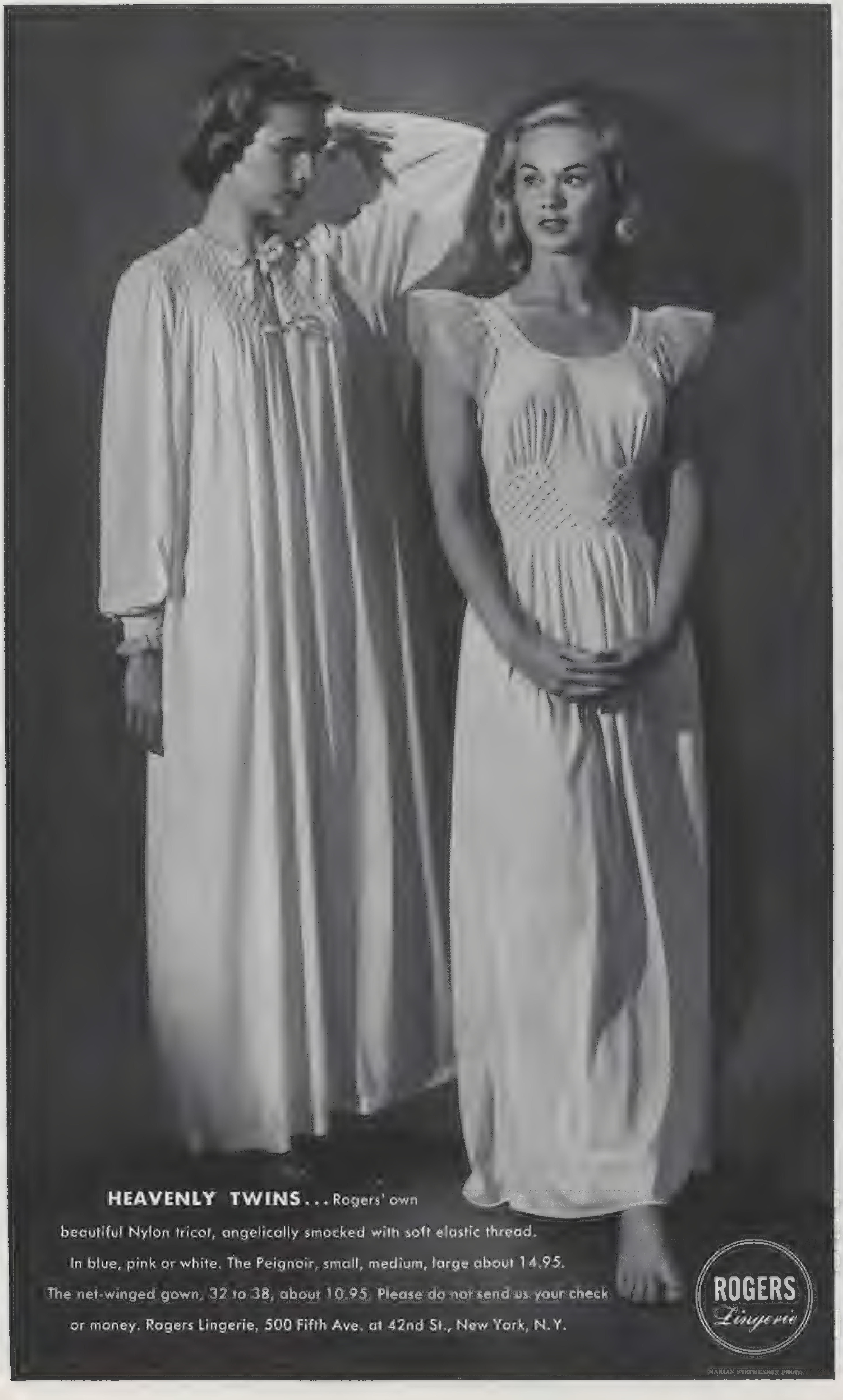

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MARIAN STEPHENSON PHOTO

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  - L. Bamberger & Co.—Dept. 64
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Pedigreed Mink
by Umpa
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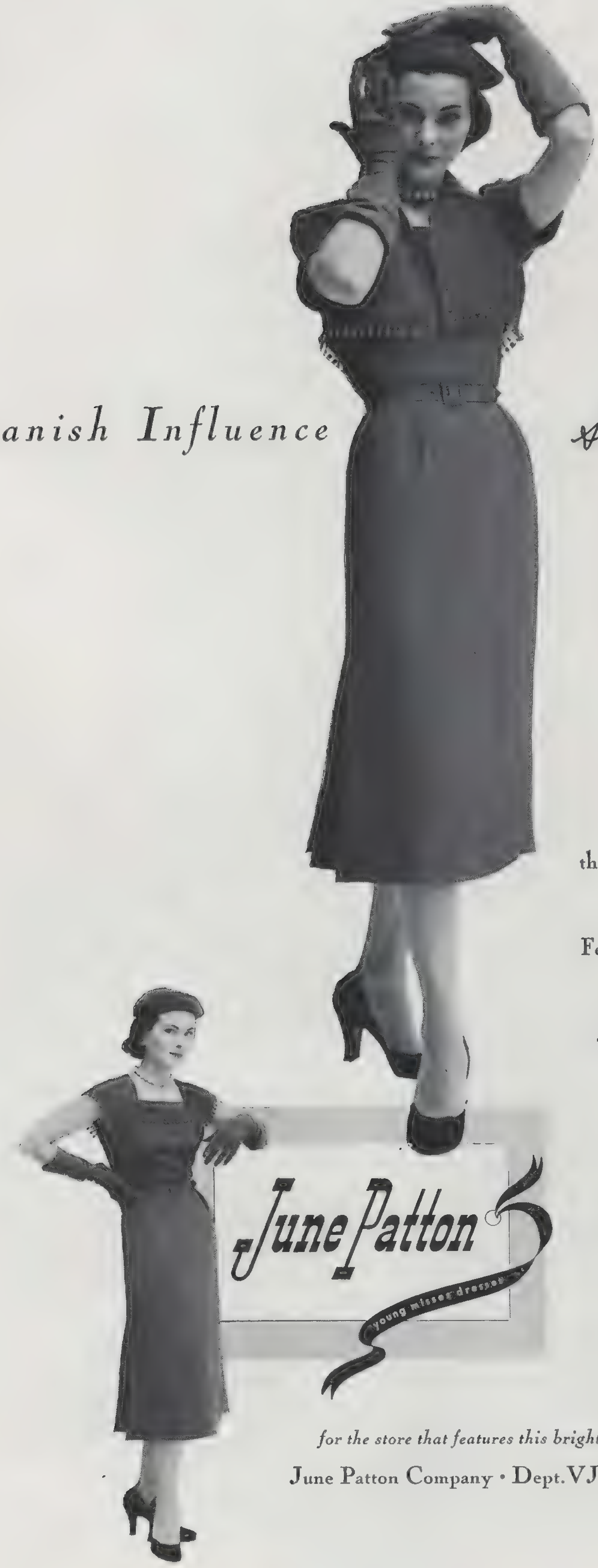
PEDIGREED NATURAL MINK

Coat by—
TEITELBAUM **Furs**
Beverly Hills, Calif.

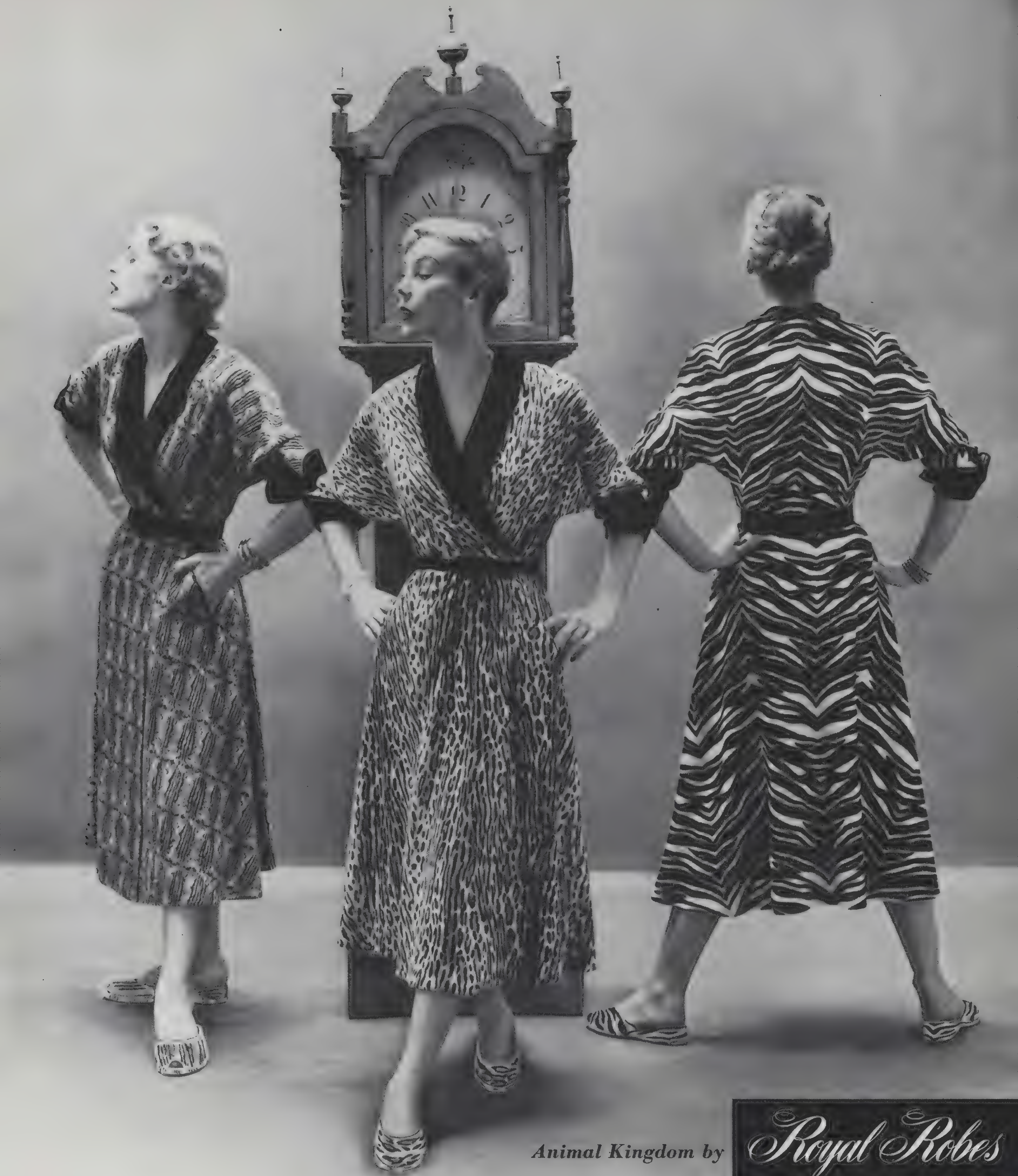
the *Spanish Influence* *stands out*



Ball-fringed braid accents
the square-necked sheath dress
and brief bolero. Black,
Fern Green, African Brown,
Pepper Grey rayon crepe.
Sizes 10 to 20.

Under $18

for the store that features this bright new fashion name, write
June Patton Company · Dept. VJ-11 · Saint Louis 3, Mo.



Animal Kingdom by **Royal Robes**

For television nights, at-home canasta parties, chatter sessions in the dorm,
Royal domesticates some fierce animal life . . . whips up furry-warm
housecoats in a luxurious rayon suede that could hoodwink a big game hunter.
Zebra, leopard, or baronduki . . . all collared, cuffed and belted in lush velvet.
Sizes 10 to 20. About $19.95

At fine stores or write ROYAL ROBES Inc., 16 East 34th Street, New York 16, N. Y.

Swirl
walk into it...
button once...
wrap and tie
CHAIR BY KNOLL ASSOC.
TELEVISION—HAYNES-GRIFFIN, N.Y.

*You're in fashion indoors
in a gracious Swirl, and
the prettiest picture—on
or off the screen. Left: Glowing
jewel tones, about $8.
Right: Colorful leaves on soft-
tone grounds, about $9.
Both in Sanforized combed
broadcloth. Open flat for ironing
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Other SWIRLS in choice cottons, $6 to $9. You'll find a SWIRL department in most fine stores.

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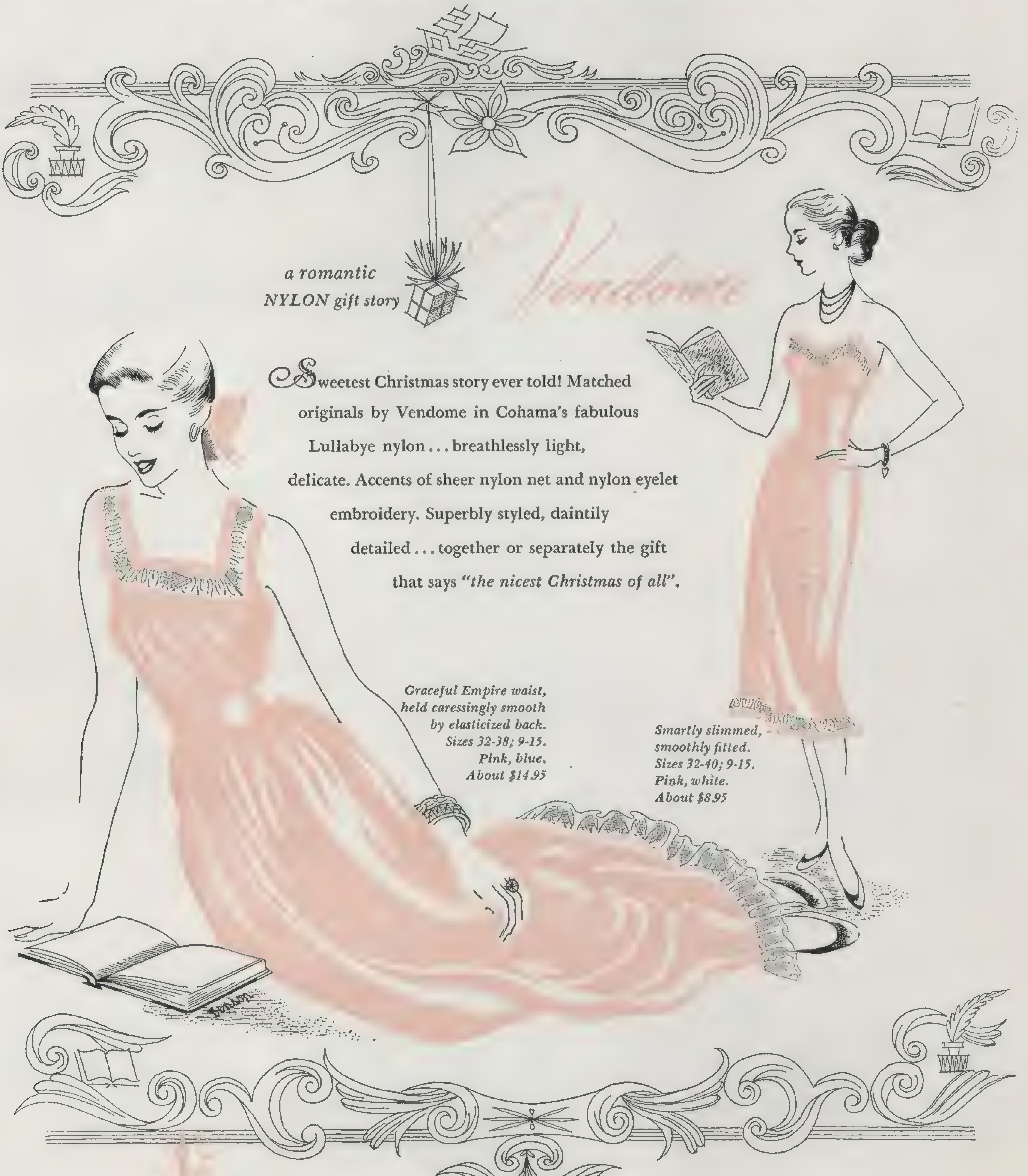

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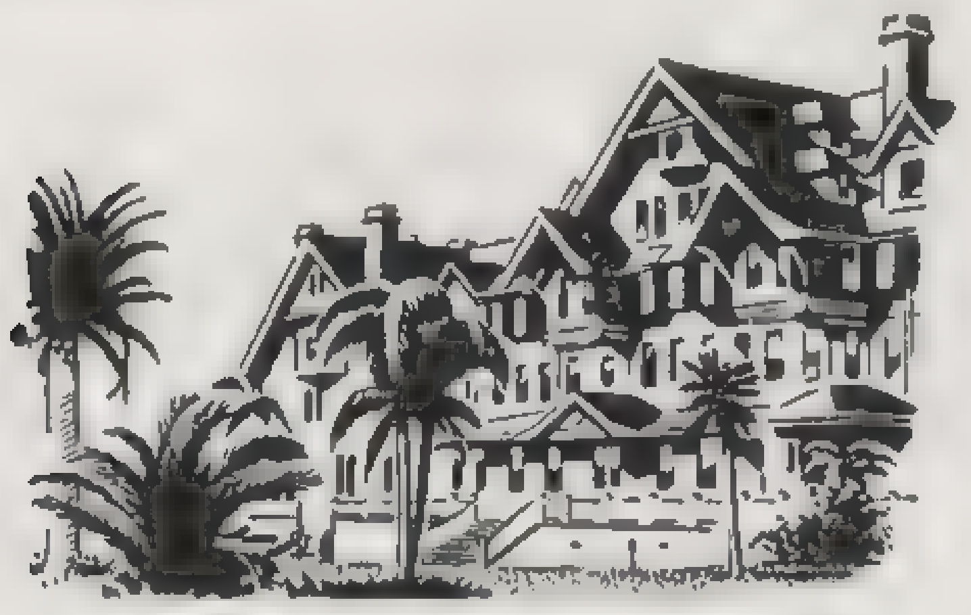

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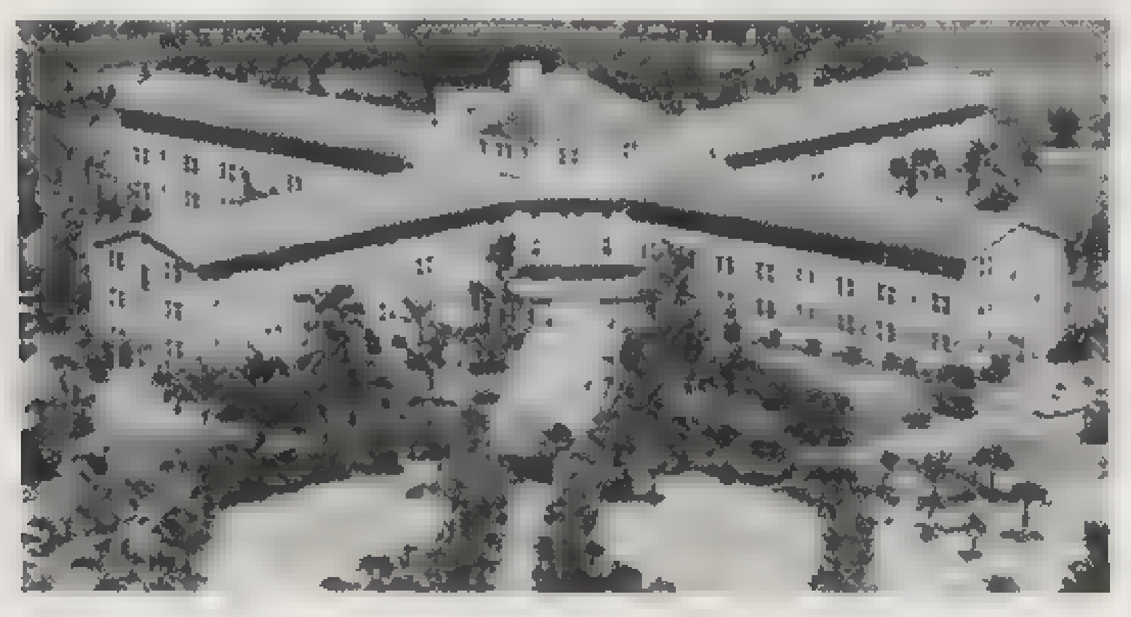

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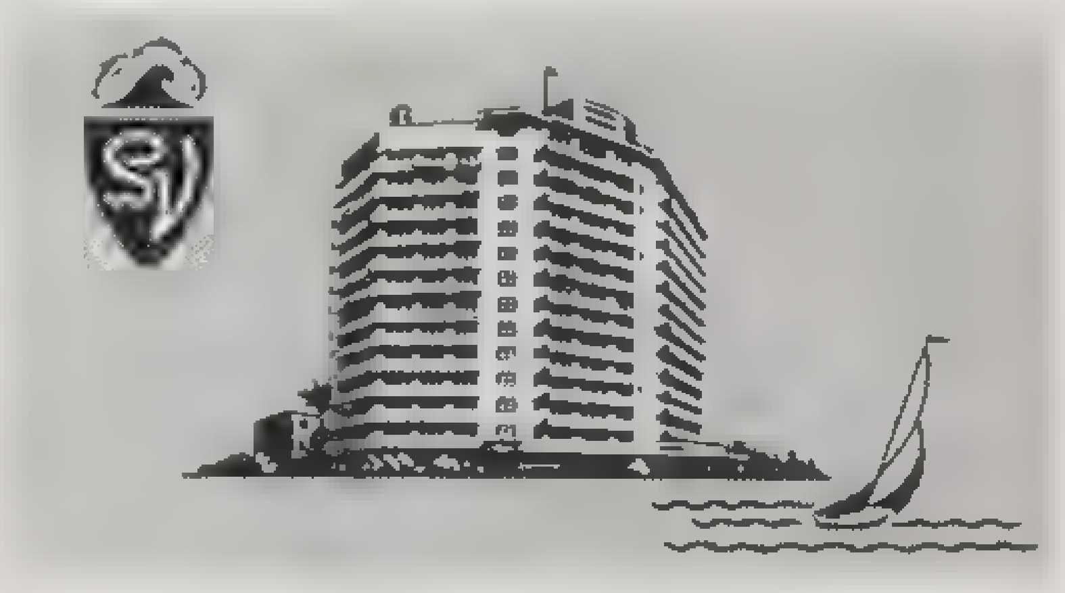

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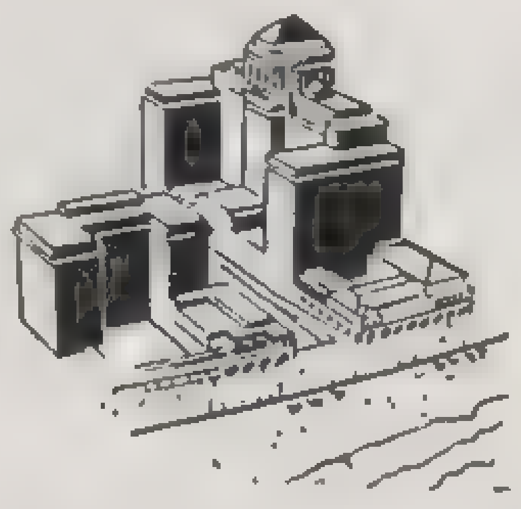

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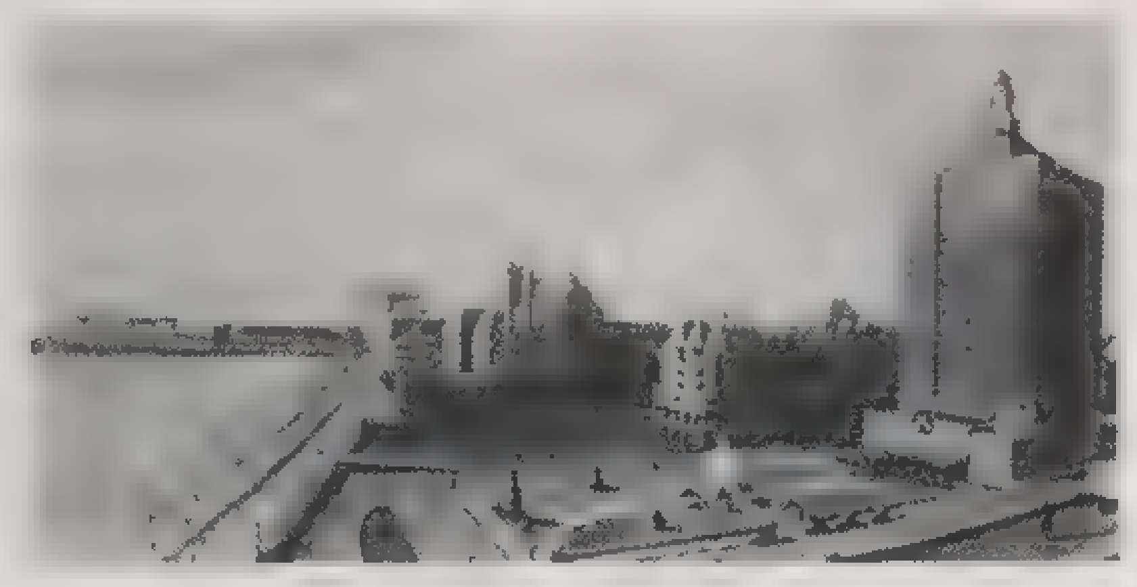

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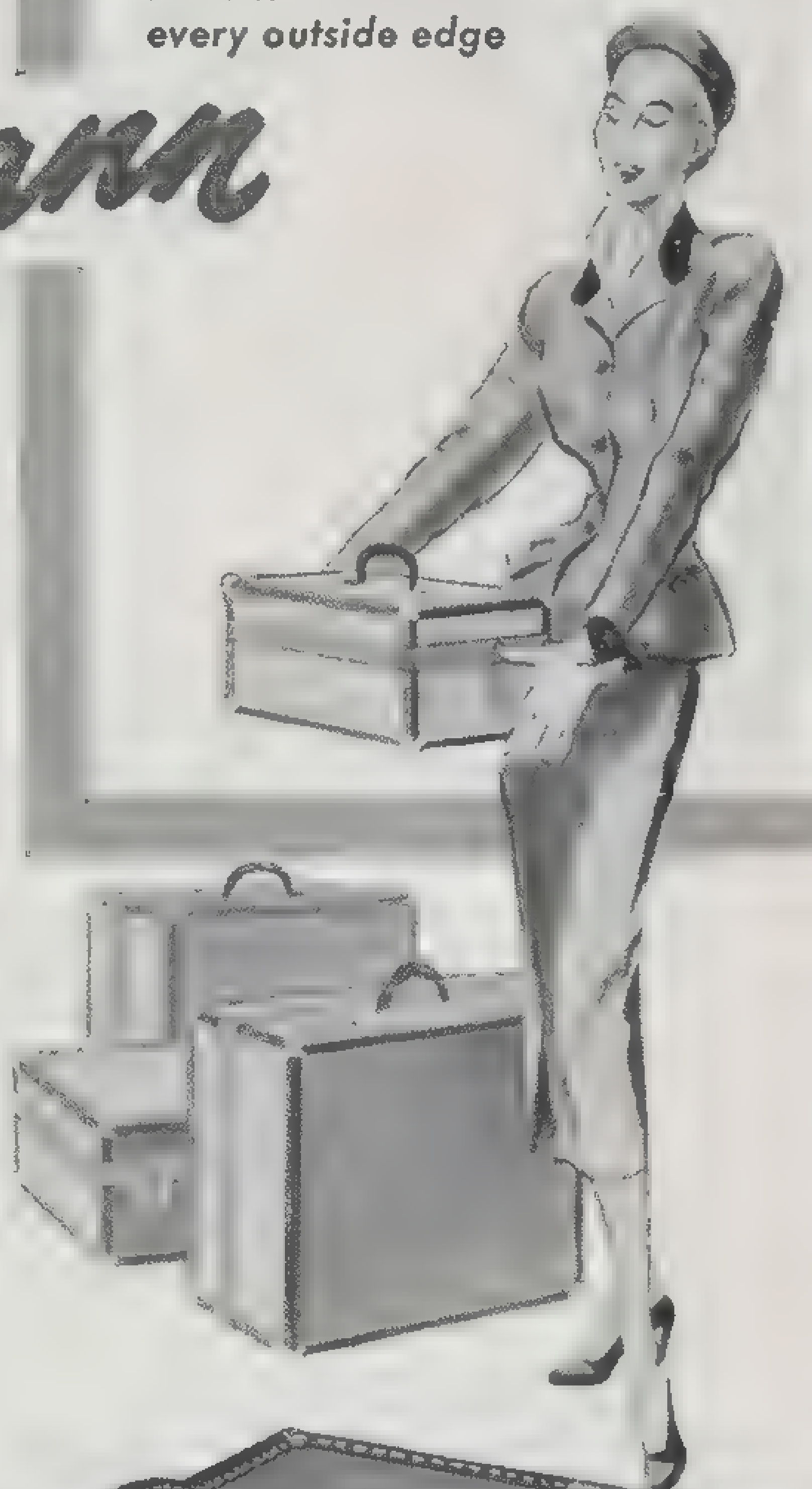

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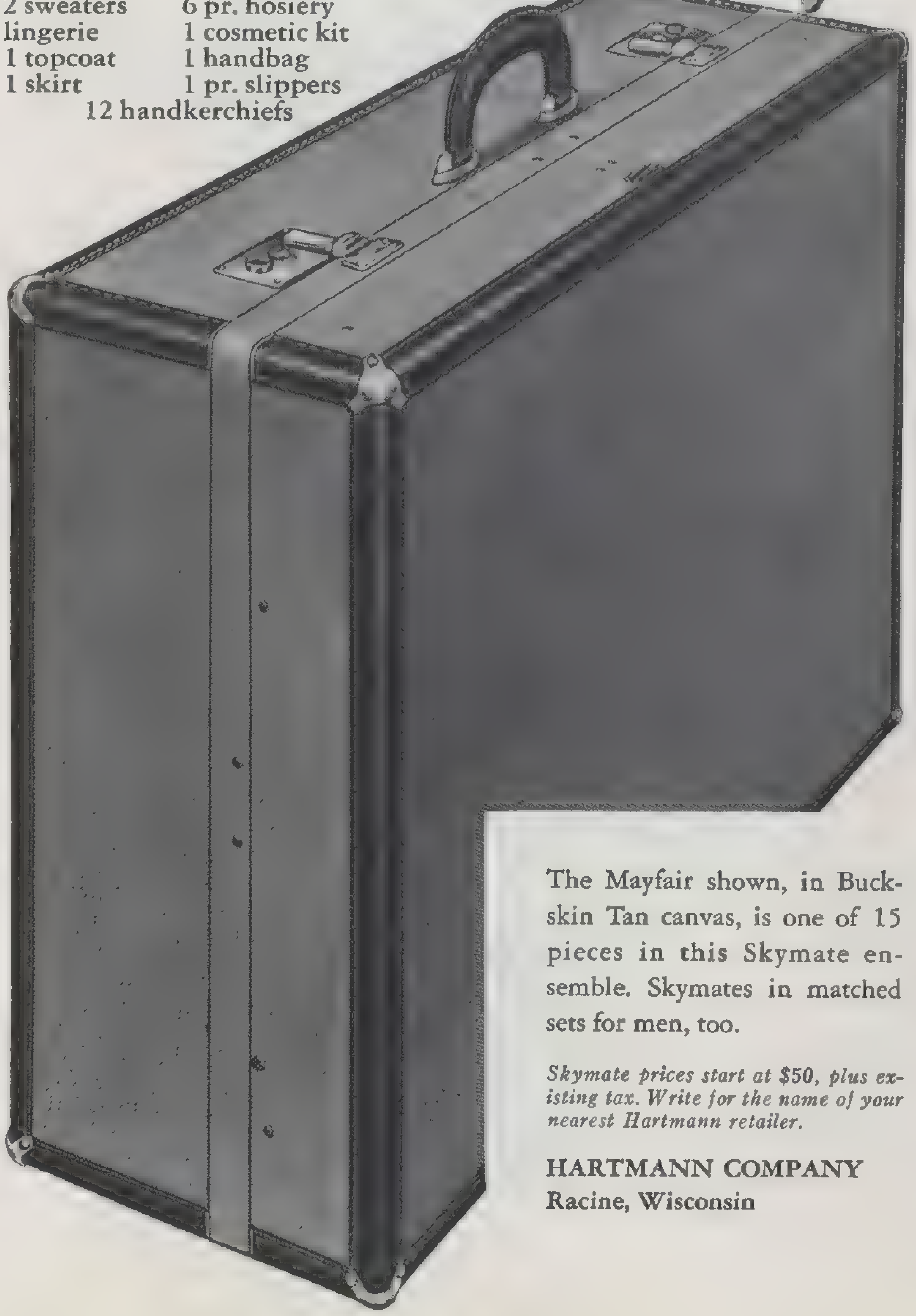

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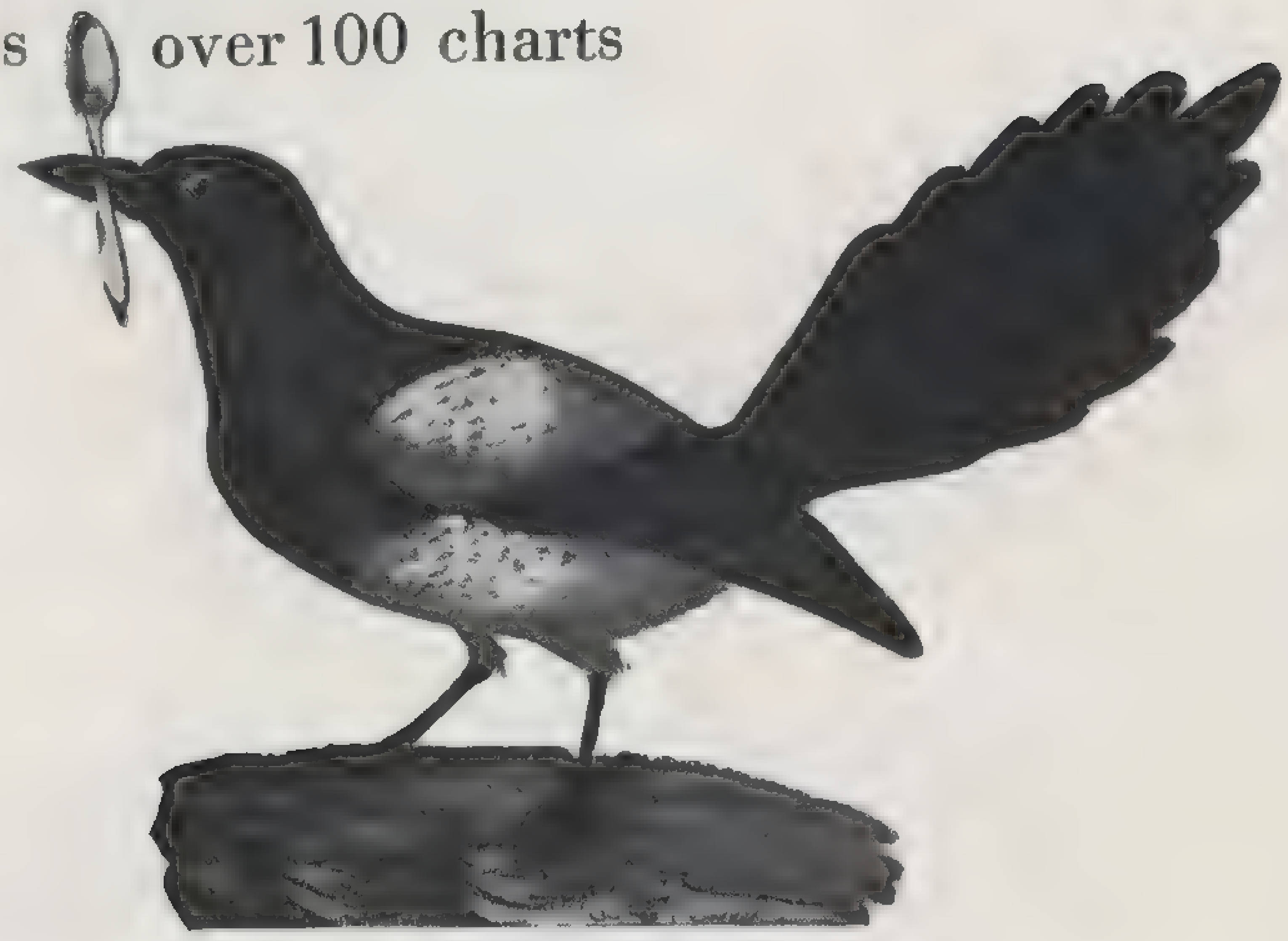

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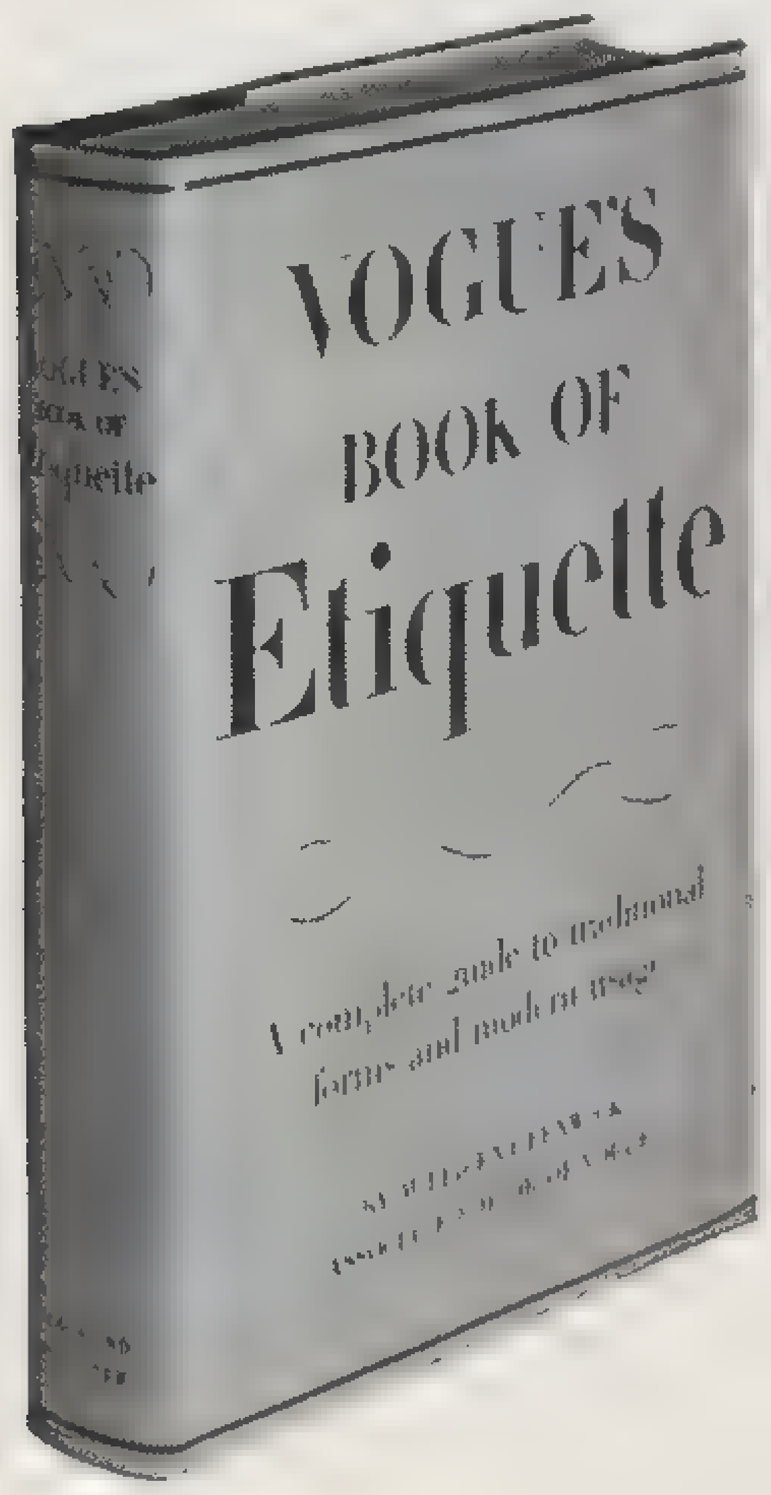

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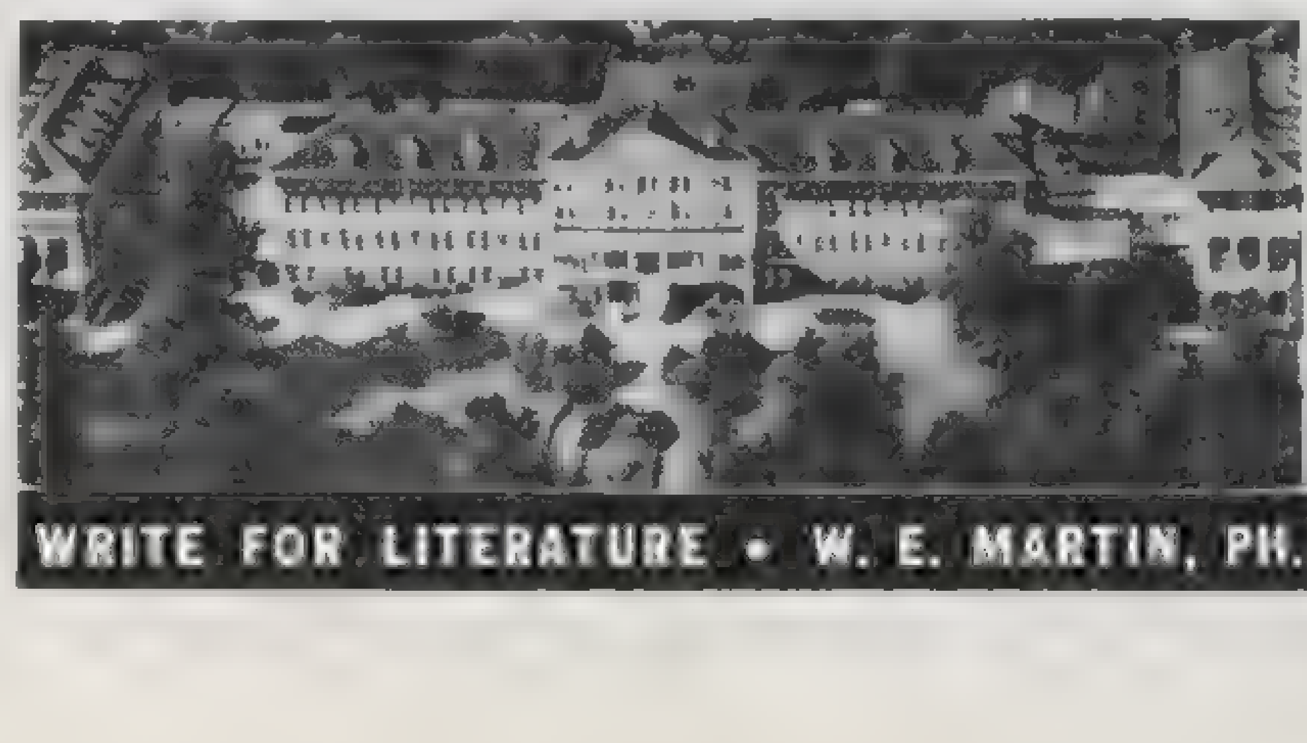

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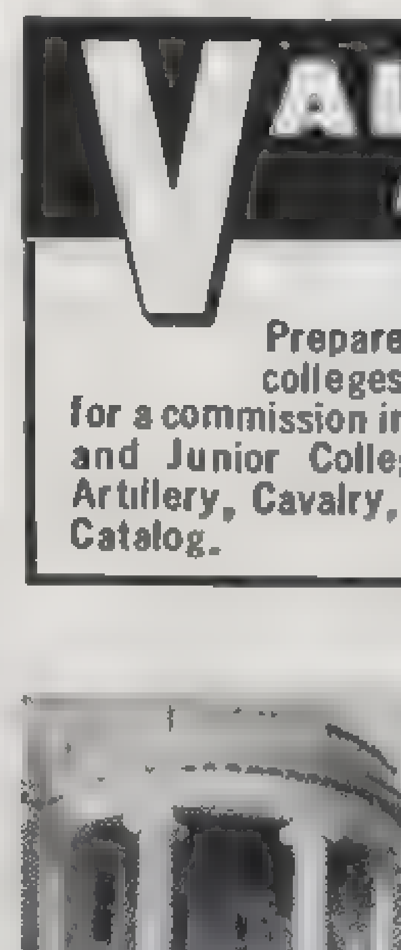

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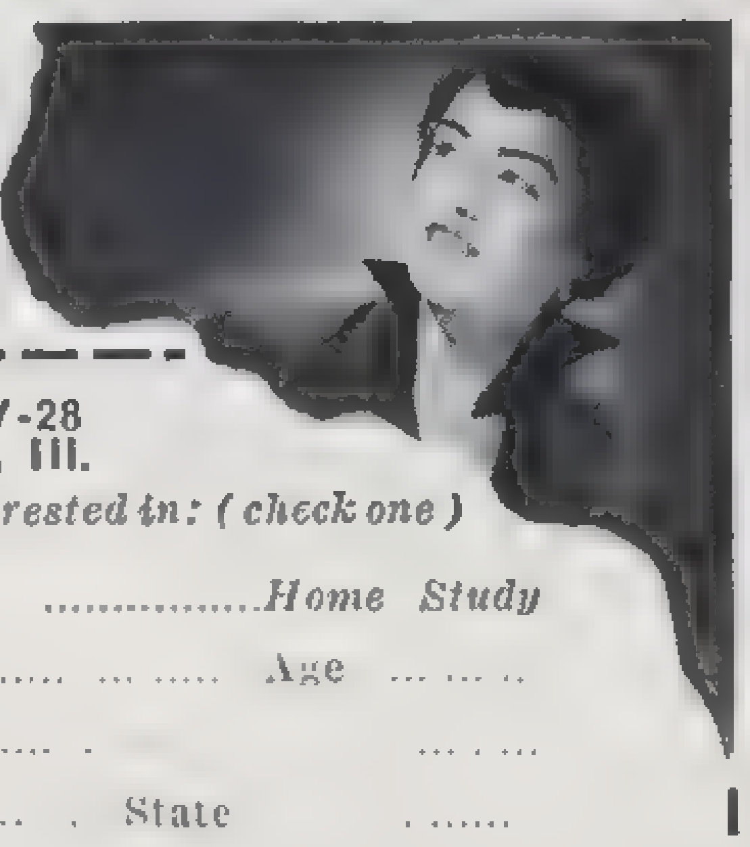

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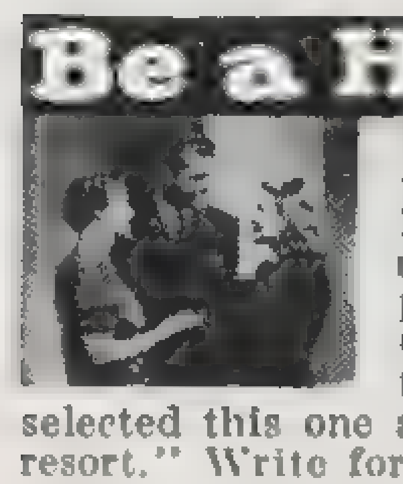

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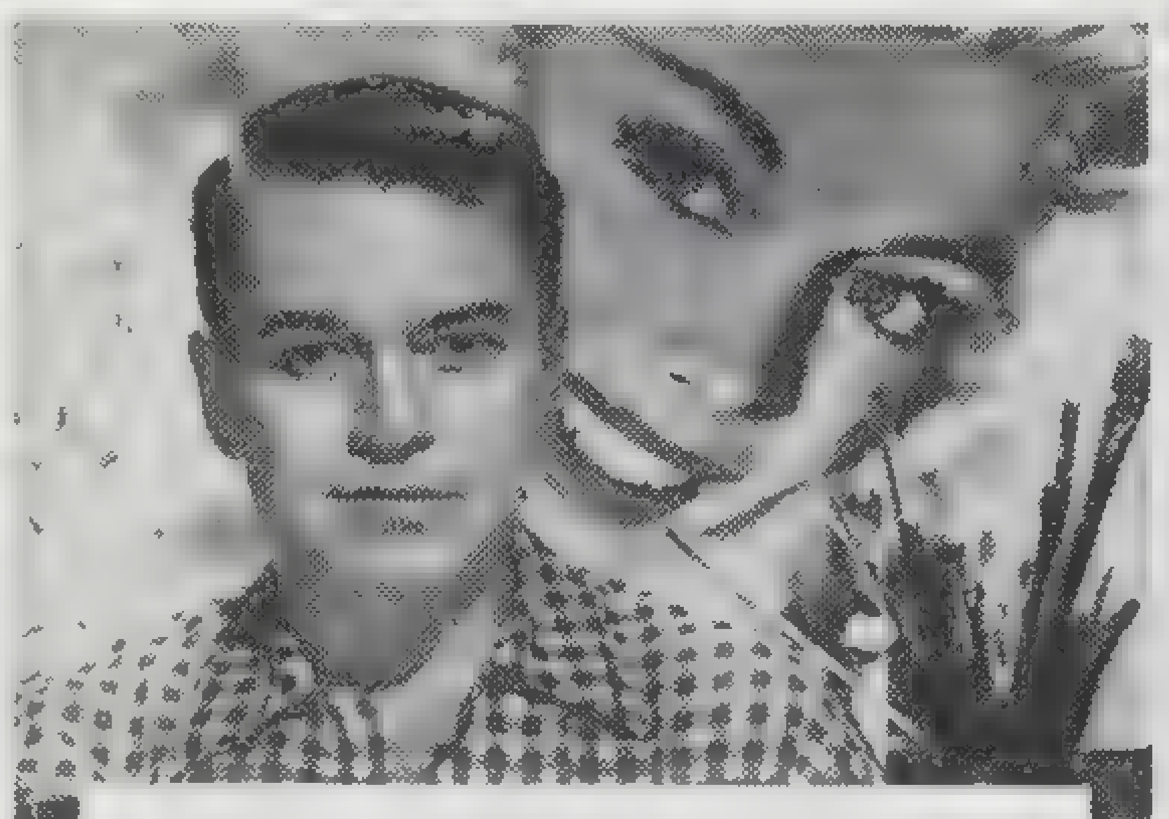

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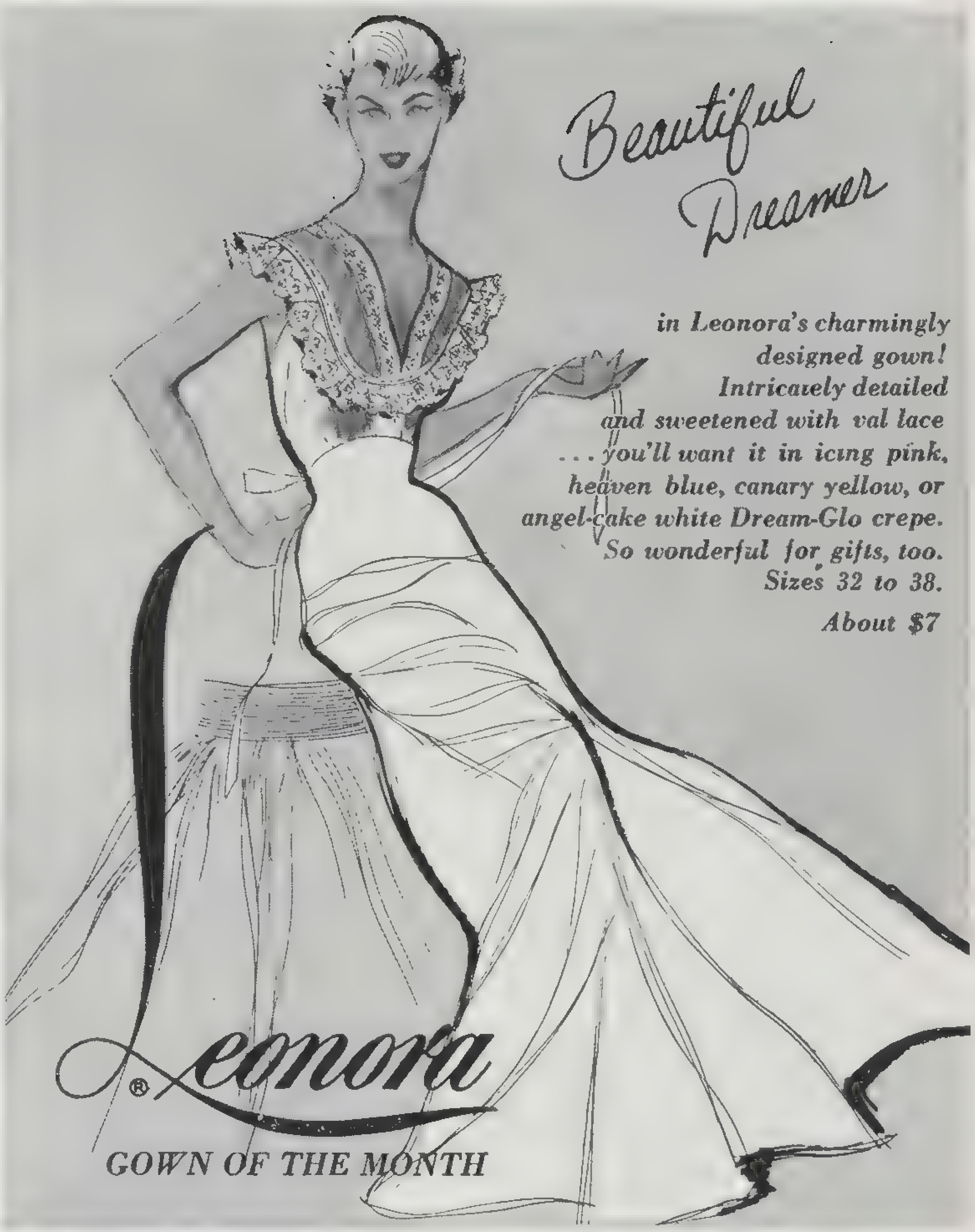

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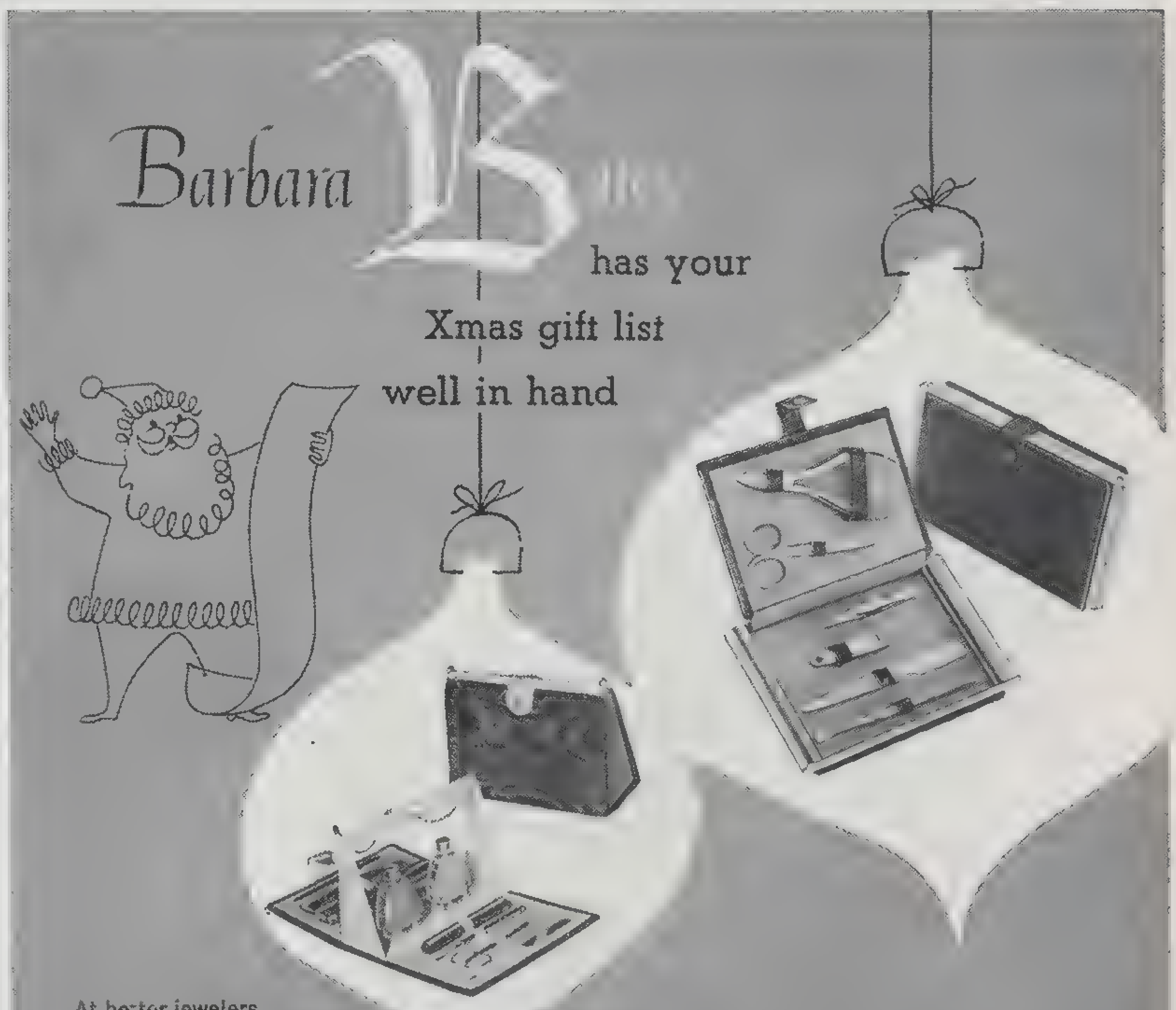

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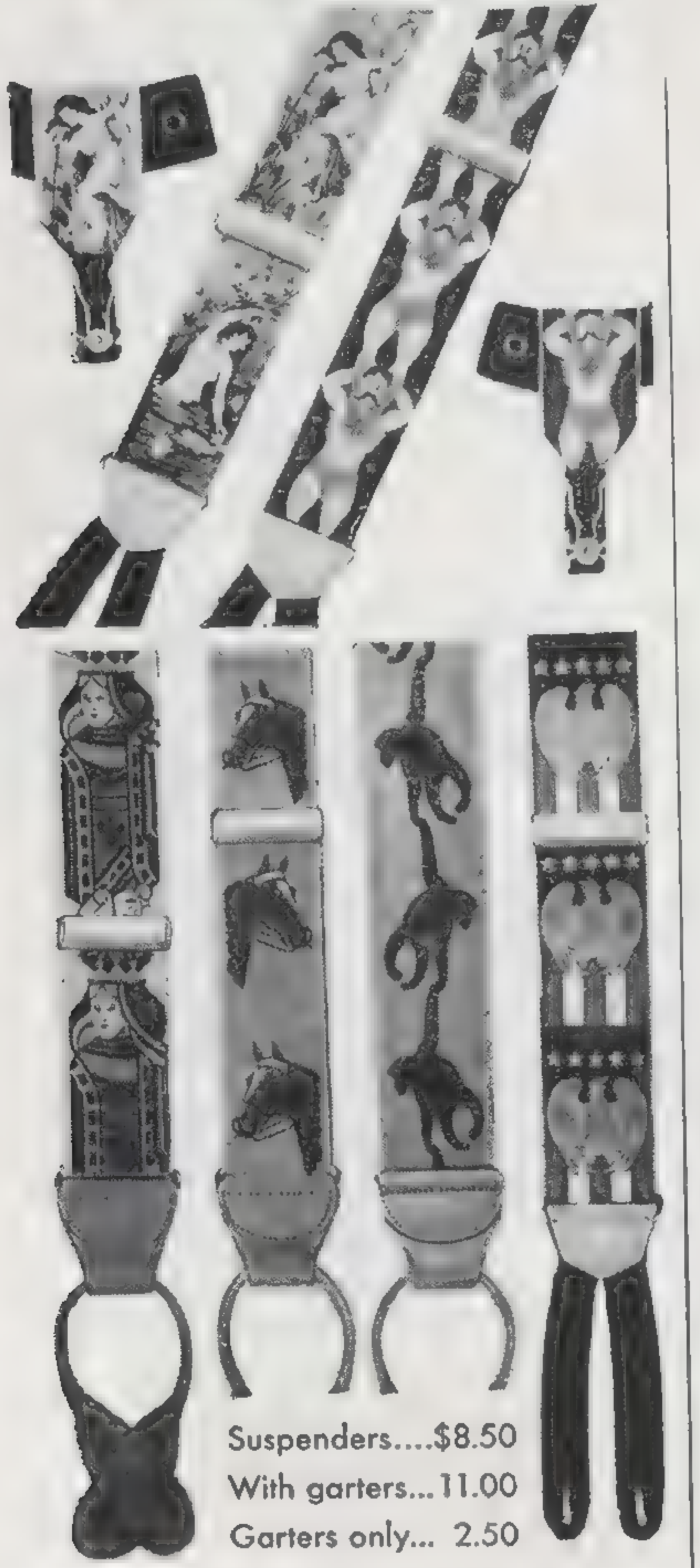

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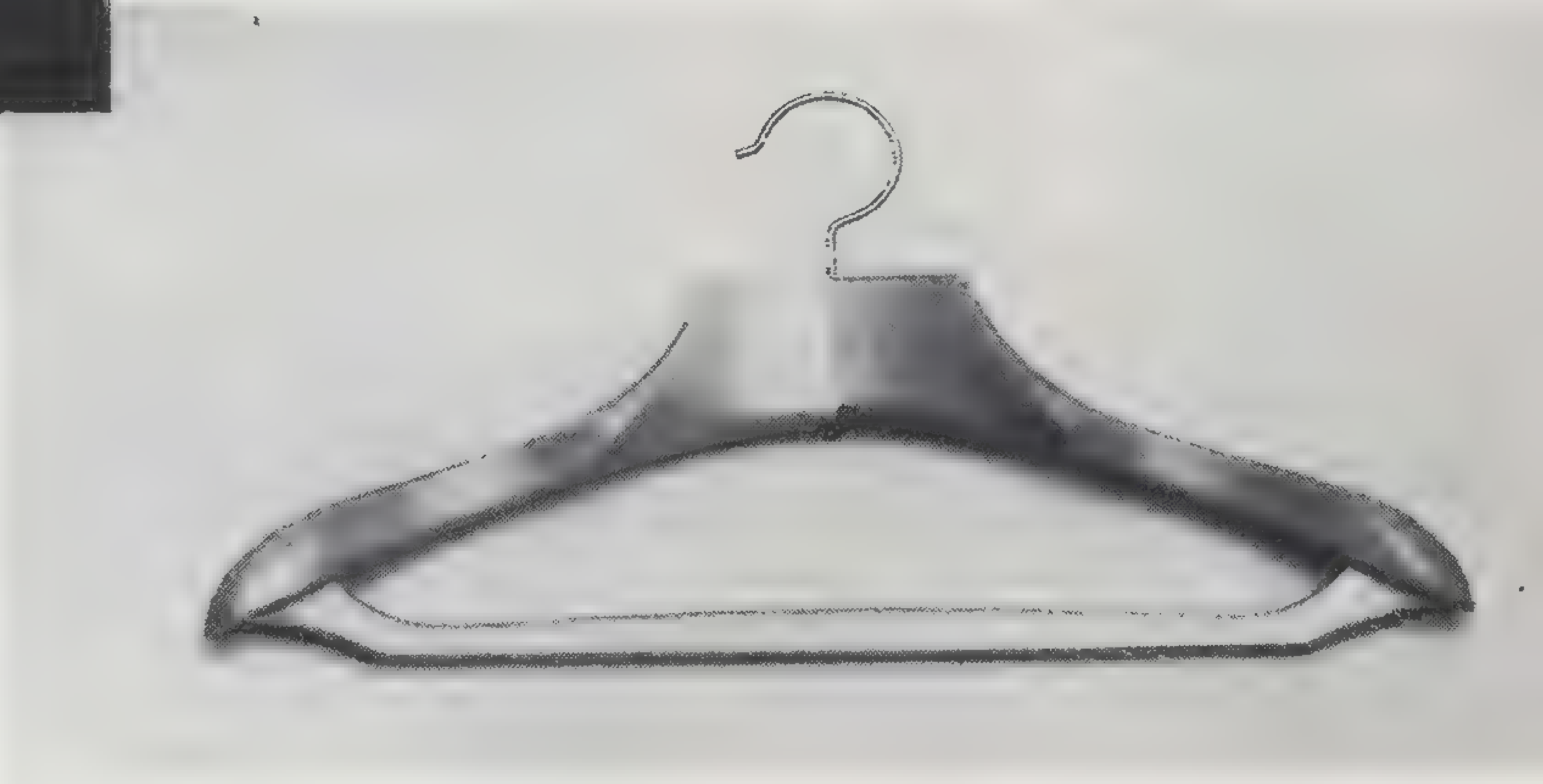

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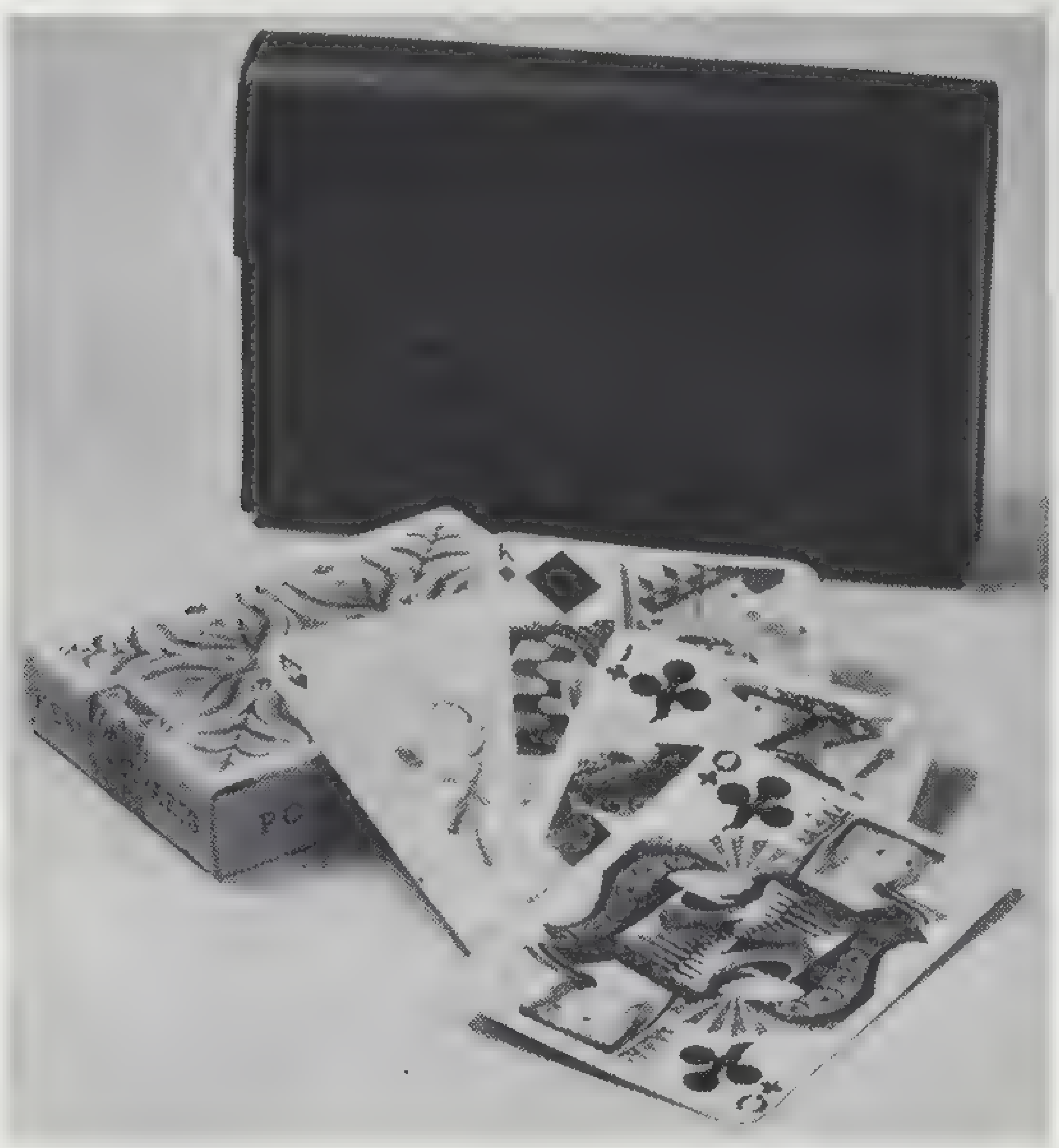

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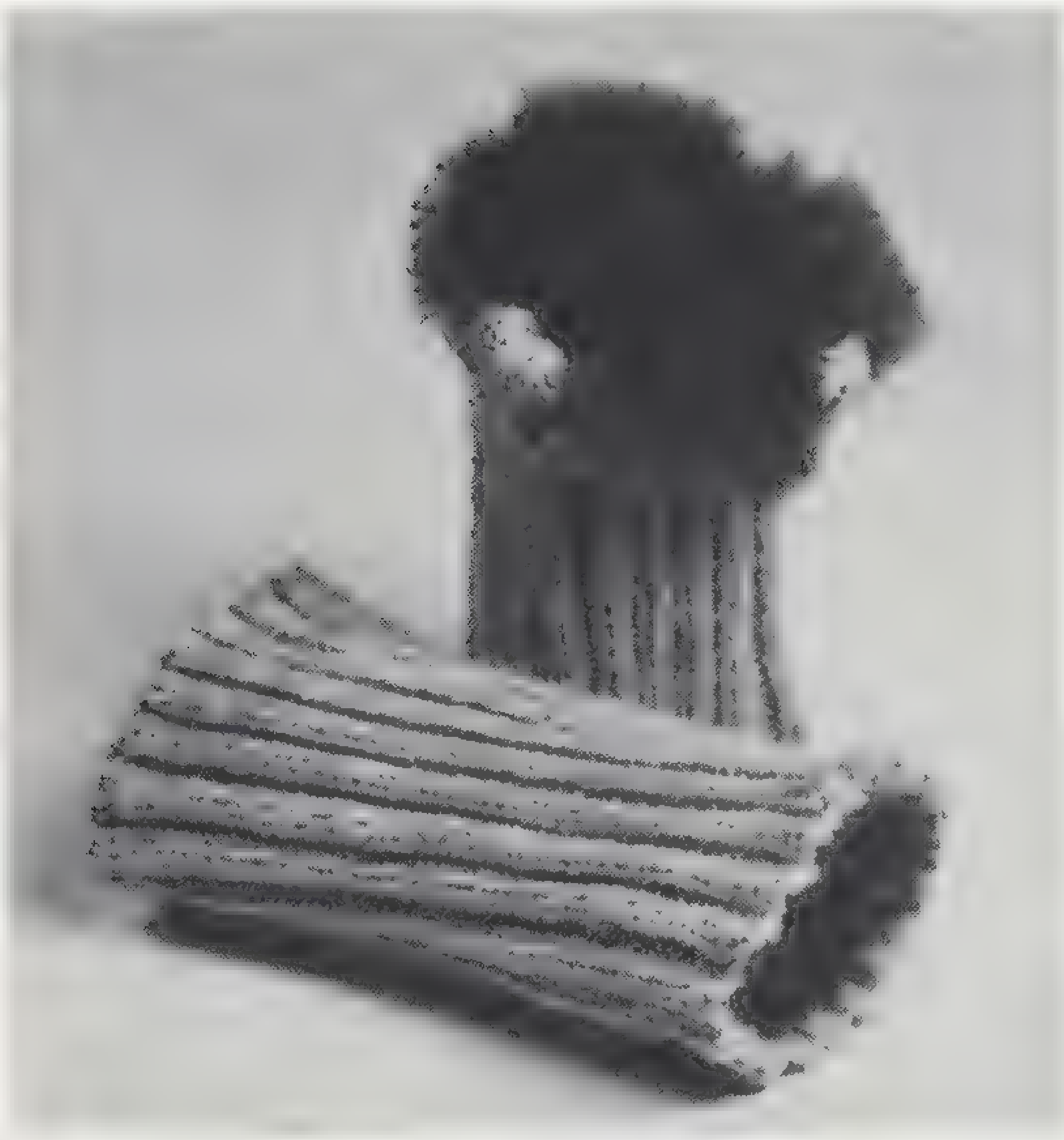

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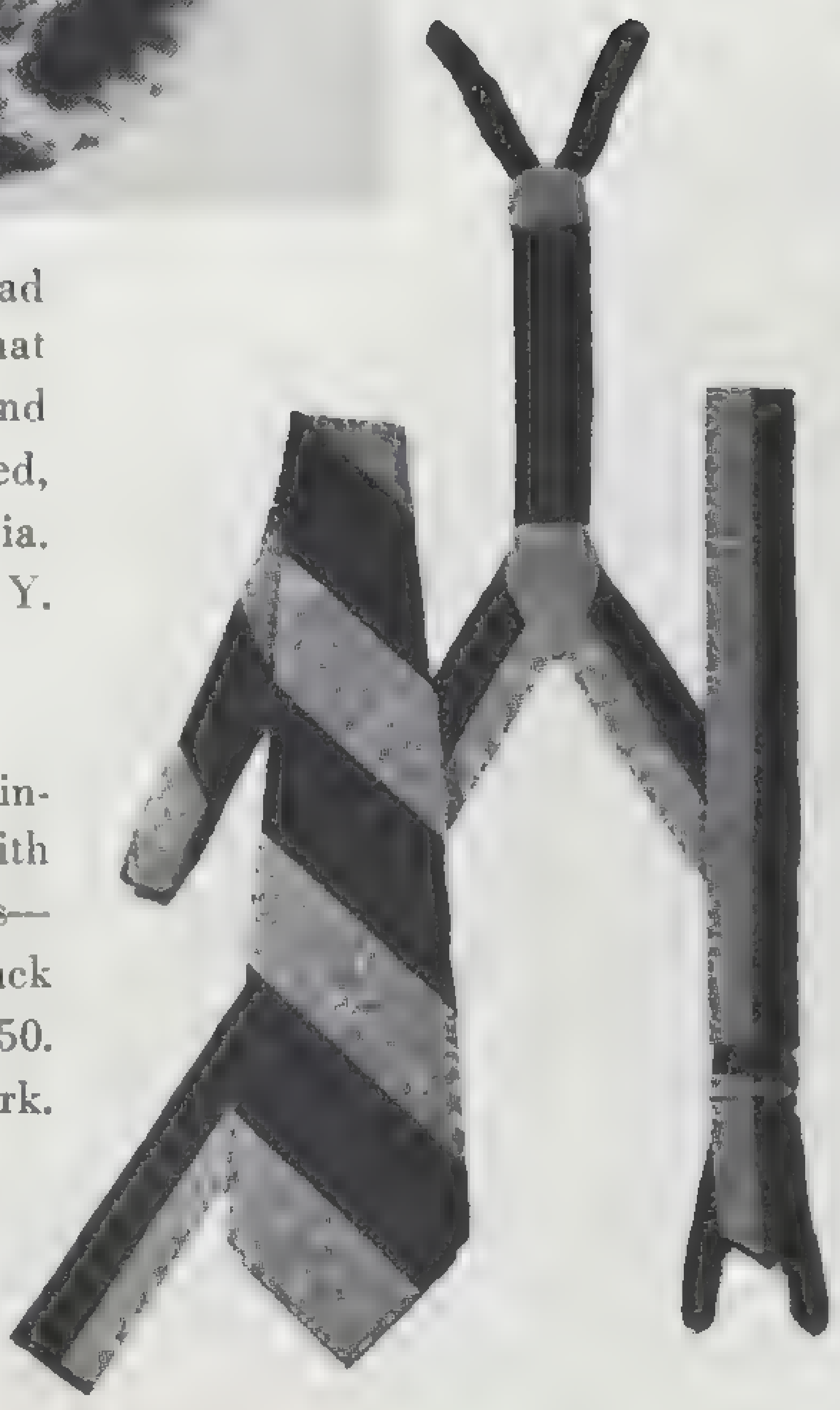

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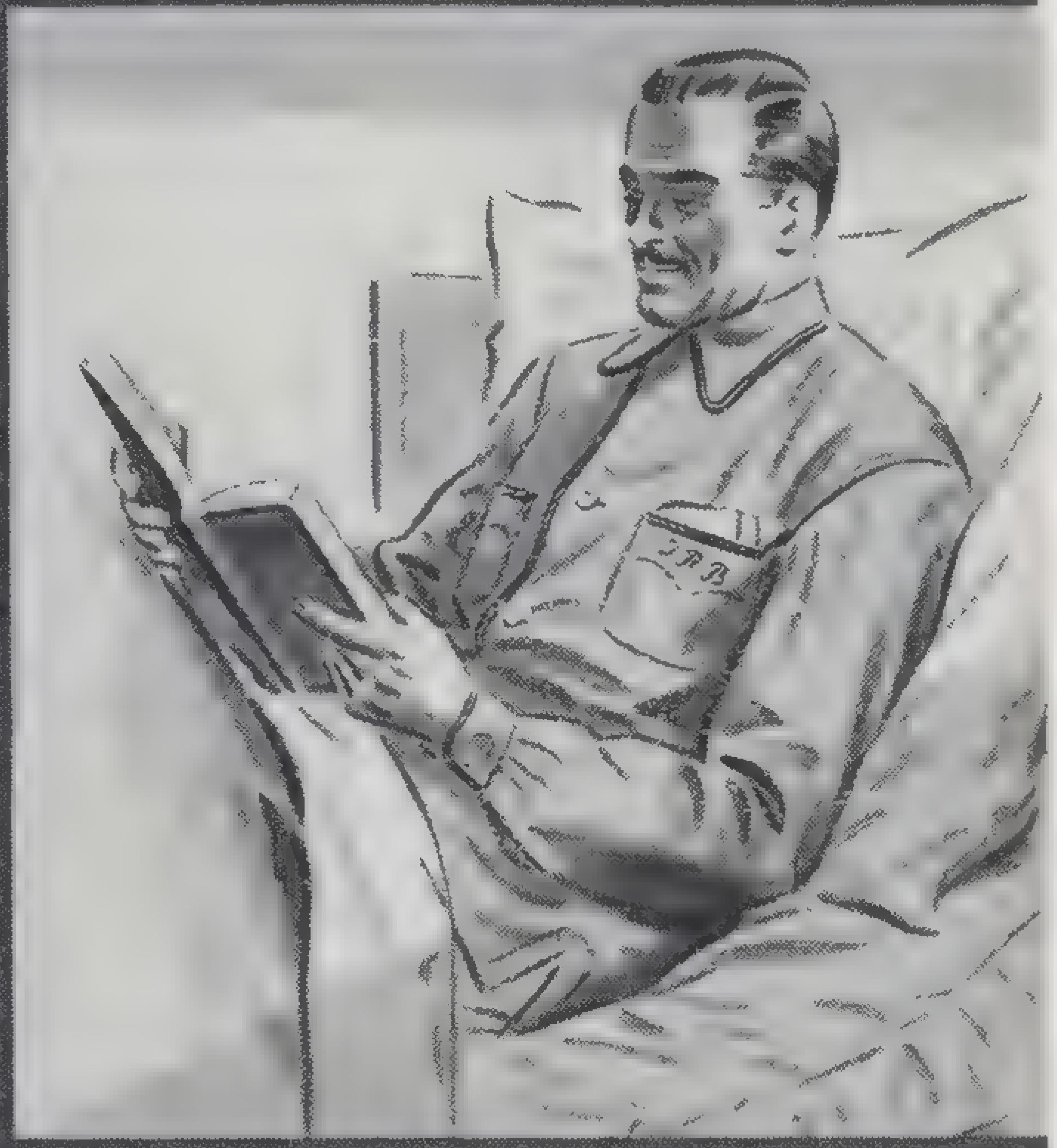

Set of Six Tall
DRINKING GLASSES

SHOW OF HORSES

You'll be proud of this unique set of six fine tall cold-drink glasses picturing "American Saddle Horse"—"Off to the Paddock"—"Pacer"—"Jumper"—"Palomino", "Mare and Foal" and "Hunter" all executed in full color reproducing original drawings by Frank Childers. Glasses hold 12 ounces and have heavy sham bottoms. Full set of six only $10.00, or set of 12 for $19.00. I prepay postage and guarantee safe delivery. Money back if not delighted.

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FOR FISHERMEN

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CHARLES F. ORVIS CO.
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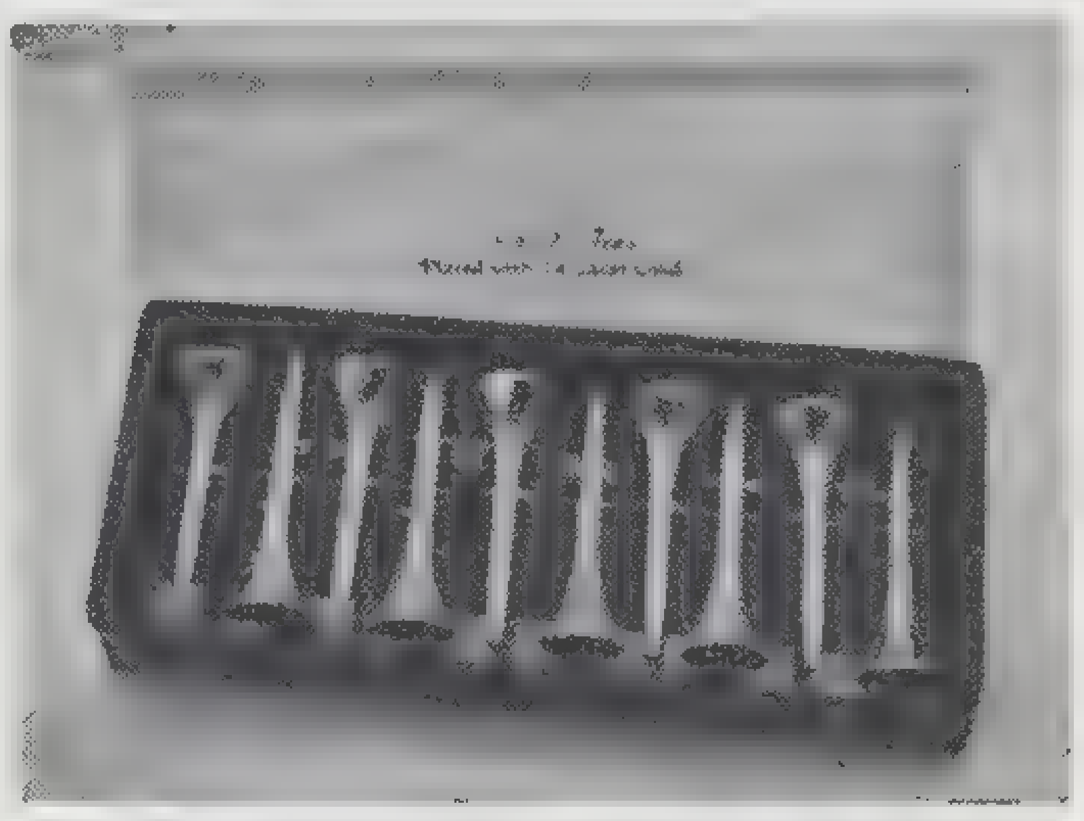

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with

GOLD PLATED GOLF TEES

If you're a "golf widow" then here's a gift for your man that will remind him of you *and* give him lots of extra luck on his tee shots. Duffer or pro, he'll beam when you proudly present him with a set of these 24k GOLD PLATED LUCKY TEES. Attractively boxed in set of 10.

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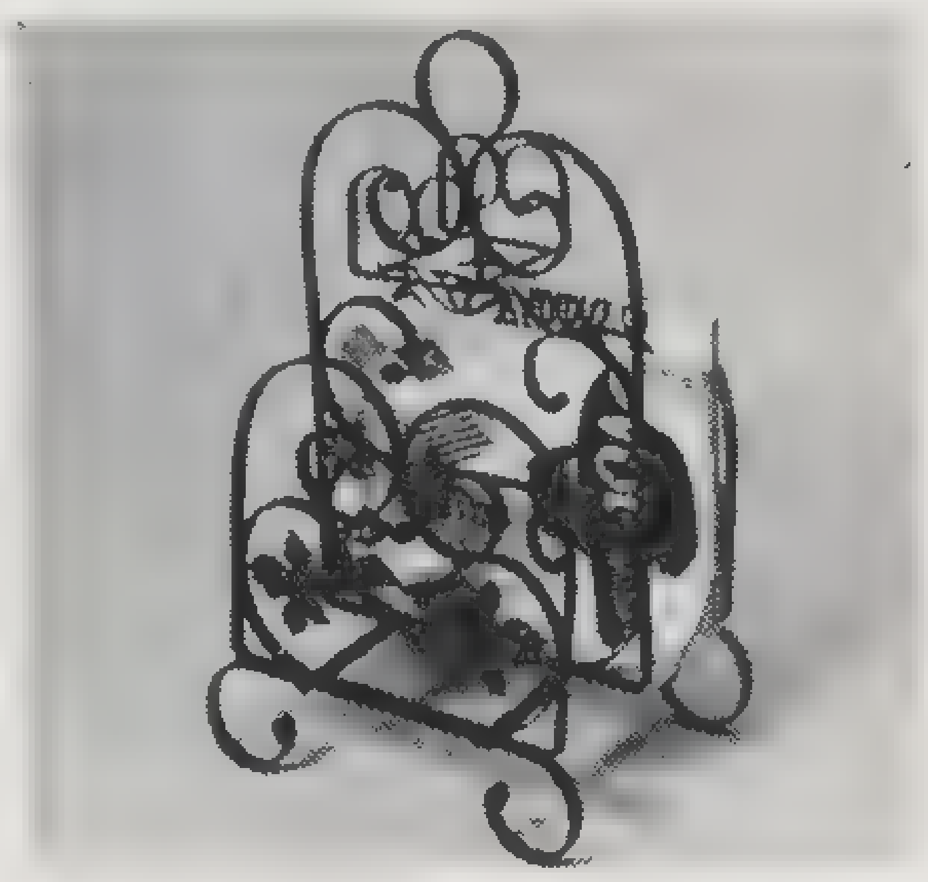
SHOP

BOY'S BLAZER of navy-blue men's-wear flannel, with the brass buttons, the pocket-emblem (here, a monogram) of an Ivy League version. To wear over a skirt and sweater, or a wool dress. $25; with monogram, $27; Sylvia Putziger Blazers, 140 W. 57 St., New York.



PERIODICAL SUGGESTION: magazine rack in wrought-iron scroll-and-leaf design, 12" wide, 19" high. Has two special slots for pocket-size editions. Black or green, $6.95 ppd.; Mastercraft Products, 60 Smith St., Boston, Mass.

UNDER THE TREE of green felt a new cigarette holder, copy of a French one, in black with a cherry tie, 24-K gold rimming. Pretty place marker or favour for a Christmas table. By Mosell, $1.50, at Henri Bendel, N. Y.

Nadja Buchley's

"Diamond and Ruby Trick Necklace", that can be worn four ways. **3600.** "Diamond Basket Ring"—airy and intricate, agleam with fine stones. **3000.** *Prices include Federal tax.*

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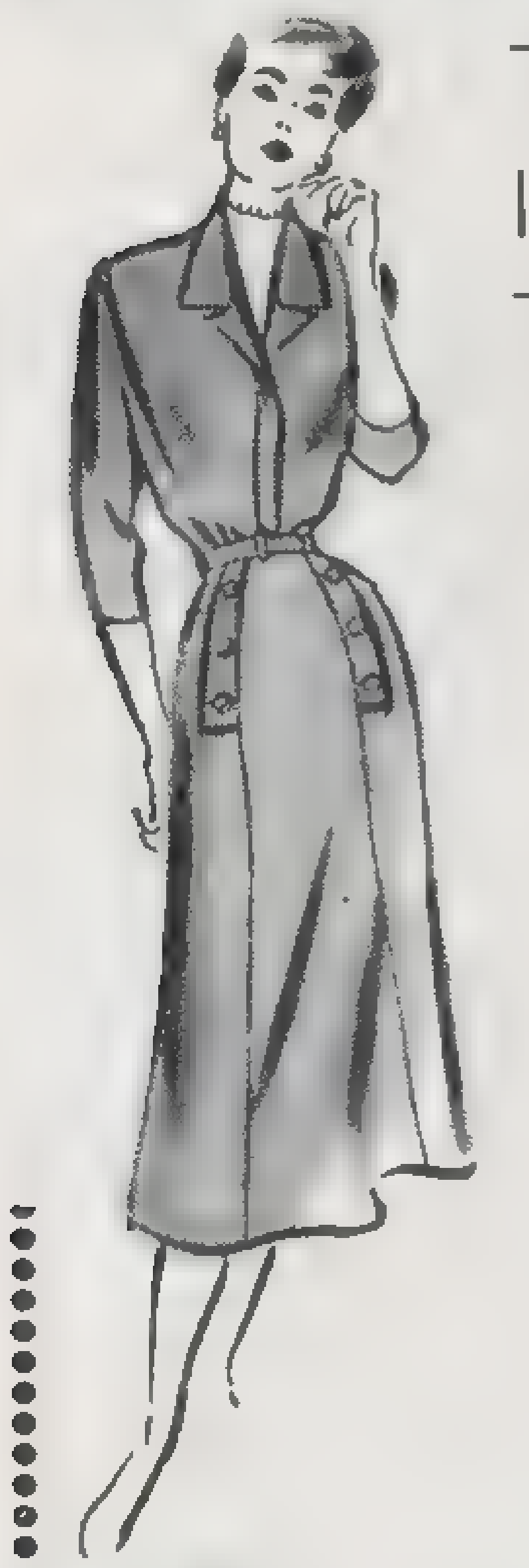

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SIZES
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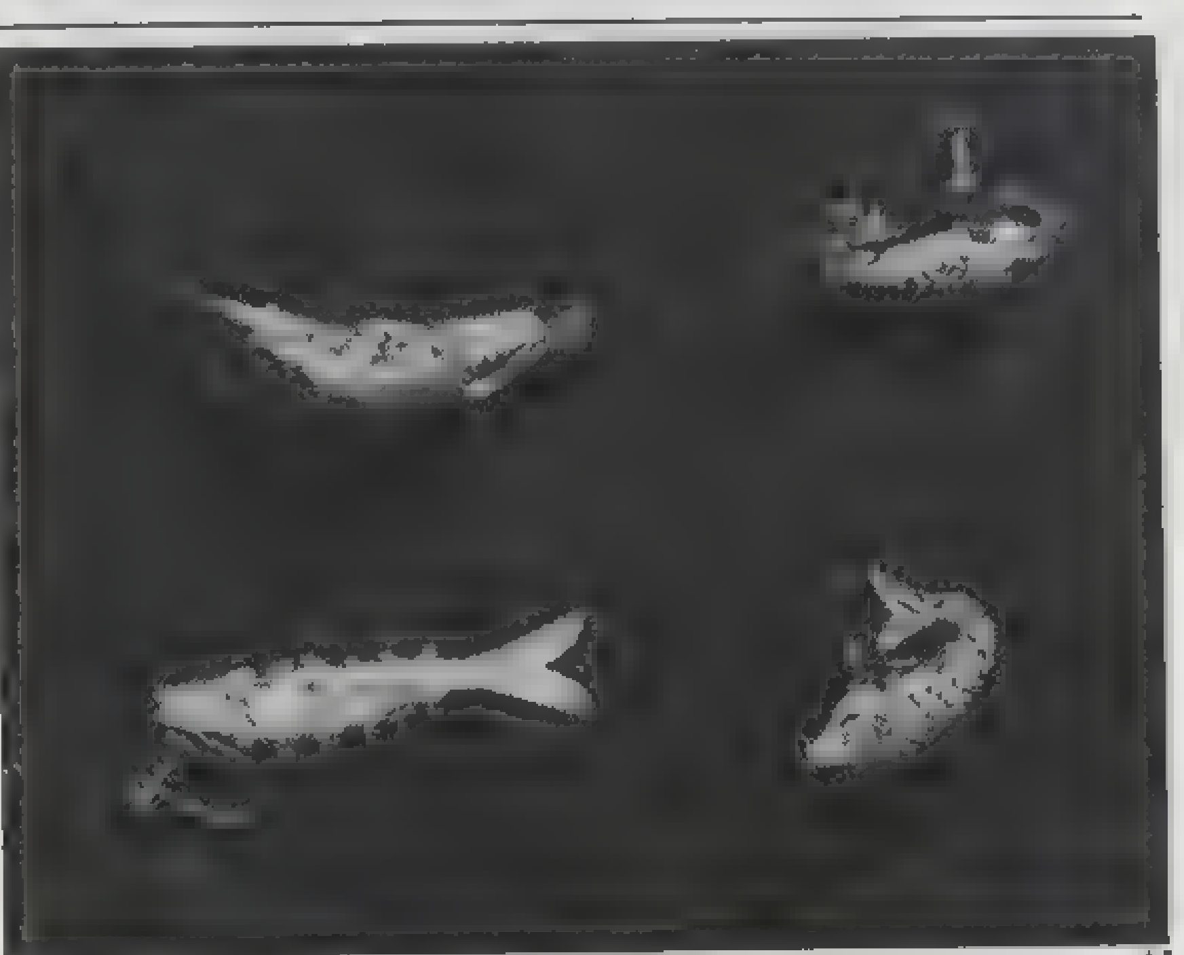

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IN STERLING SILVER

Unusual earrings, sure-to-please gift for Christmas! Realistic fish shape, one pair is curved to fit the shape of the ear . . . with the eye of the fish in bright turquoise. The other pair features flexible hinged scales that hang down. Priced for gift budgets . . . order today.

$6.00 a pair *(including tax)*

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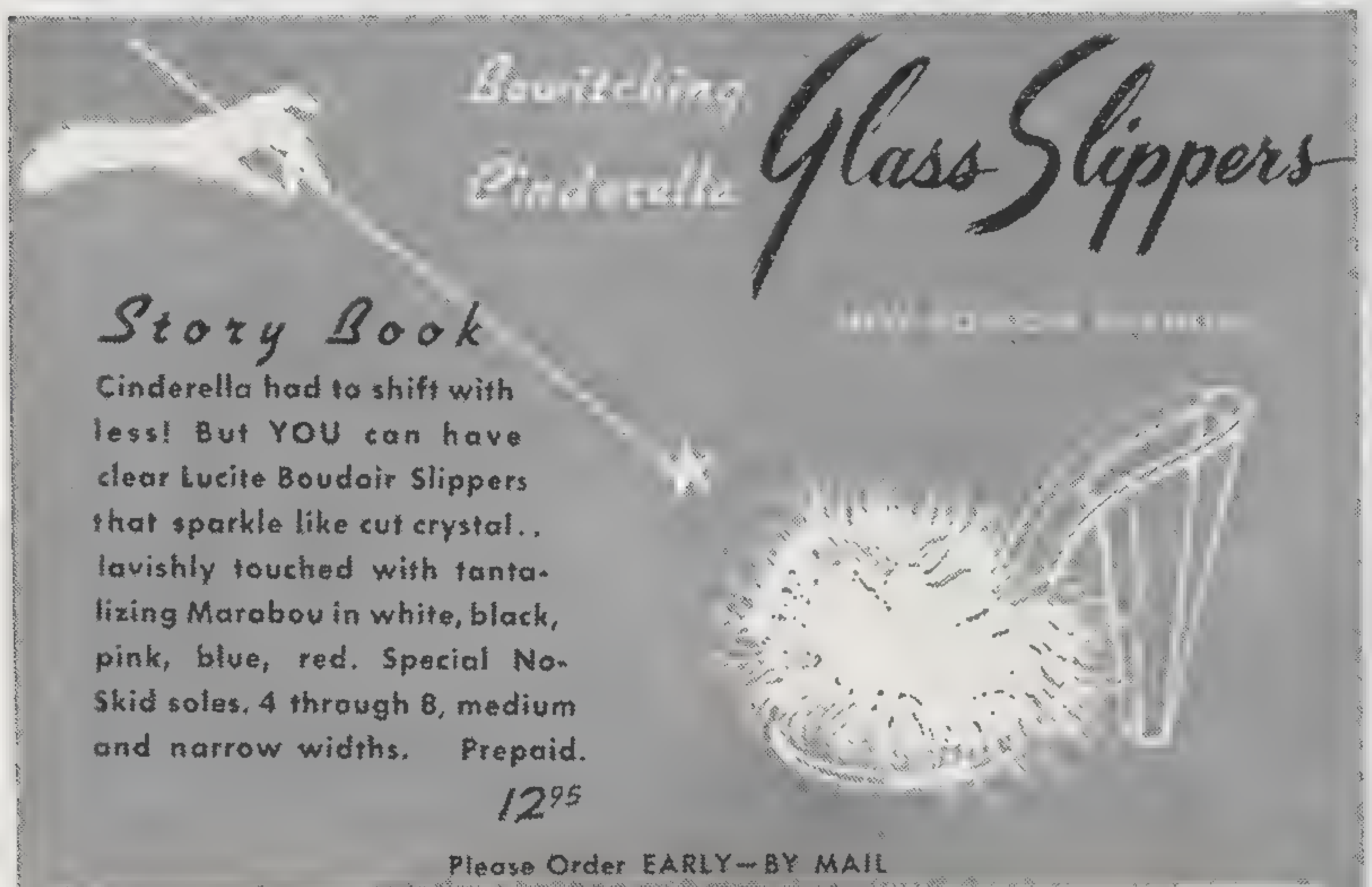

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Story Book

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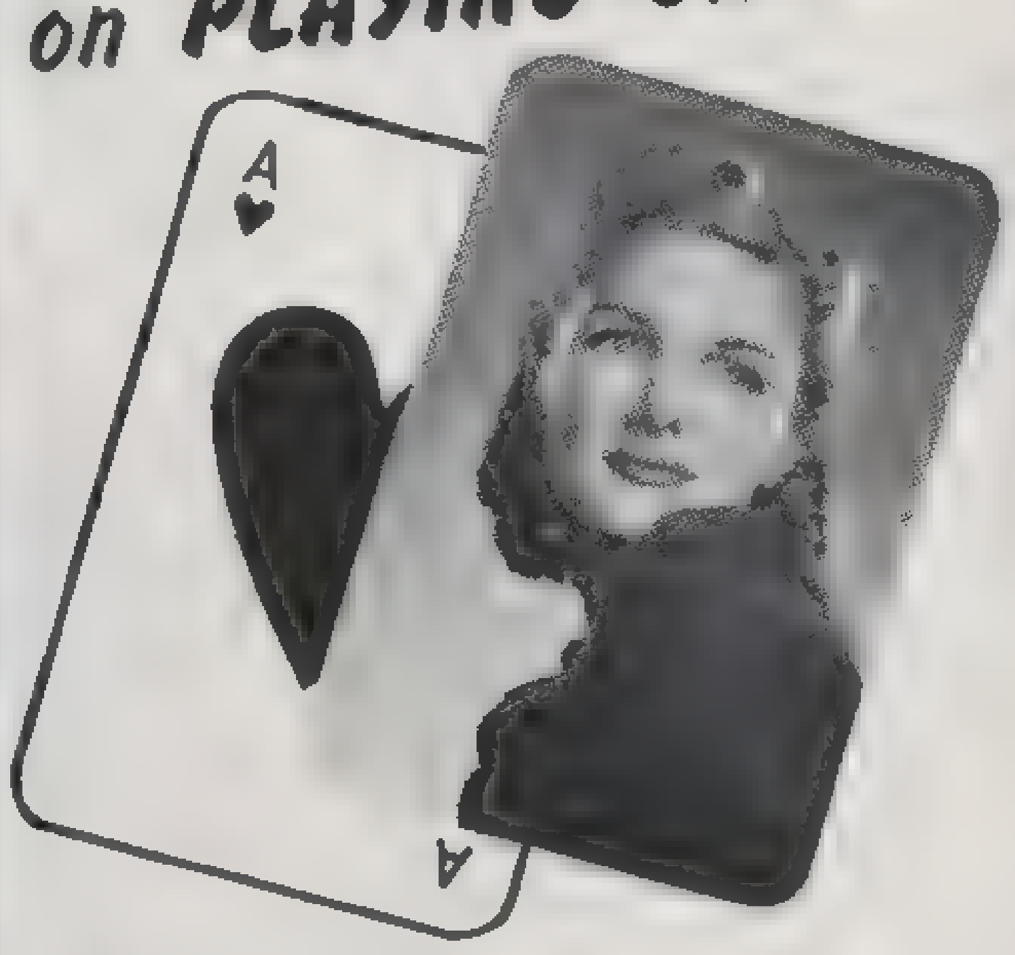

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HOUND

. . . talks turkey

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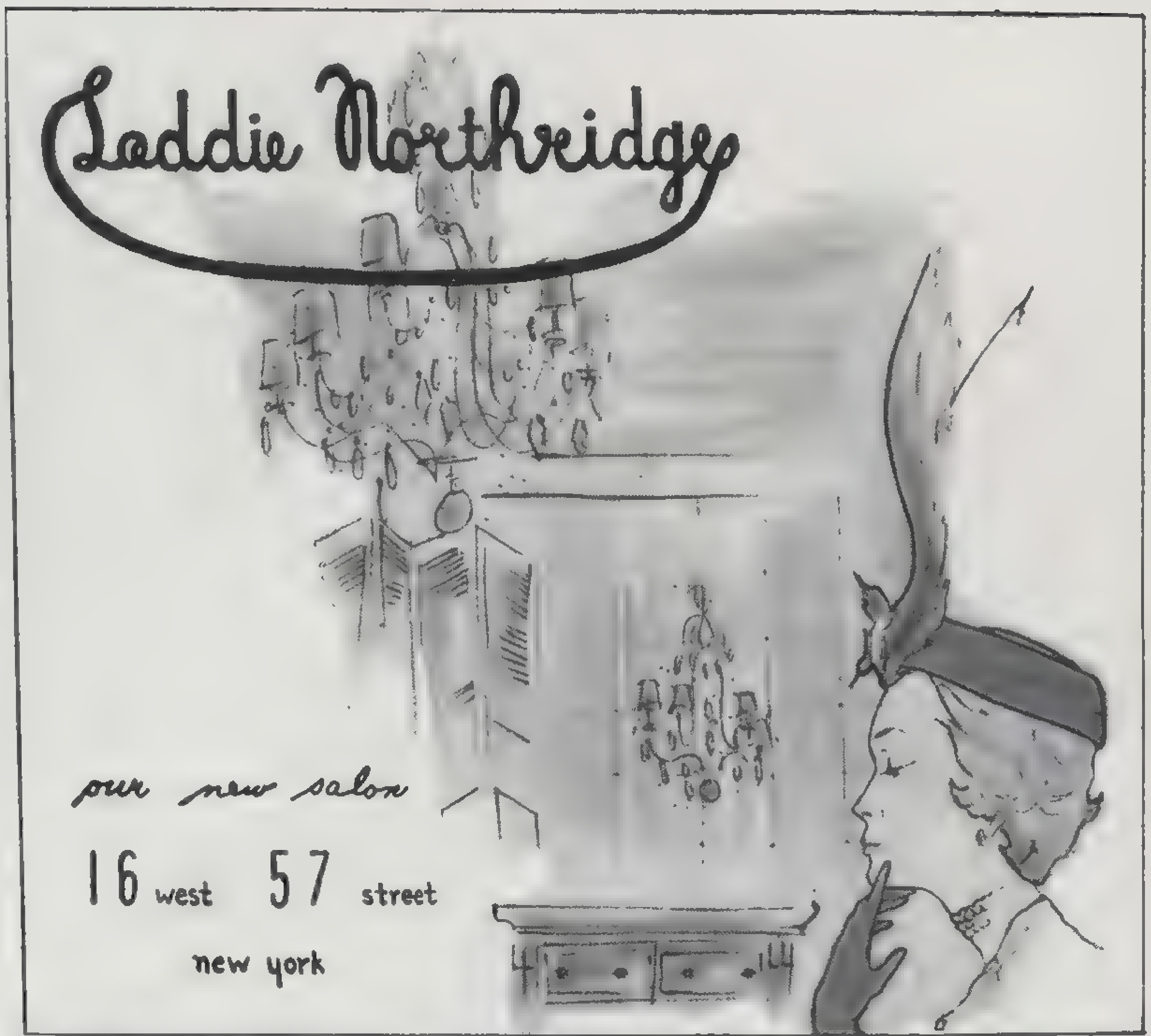
NEWS IN JEWEL CASES: velvet-lined one, with folding tray to slip in a bag for the few pieces you need for a week end. Pseudo-leather in wine, blue. By Farrington, $8.95; Ethel Stiffson & Hildegarde, 749 Madison.

MIEHLMANN

HURRICANE lamps in miniature, as salt and pepper shakers; bright, new idea for a buffet or luncheon table. Of silver plate, lacquered to prevent tarnishing, $2.50 tax included, from Homecrafts, 799 Broadway, New York, N. Y.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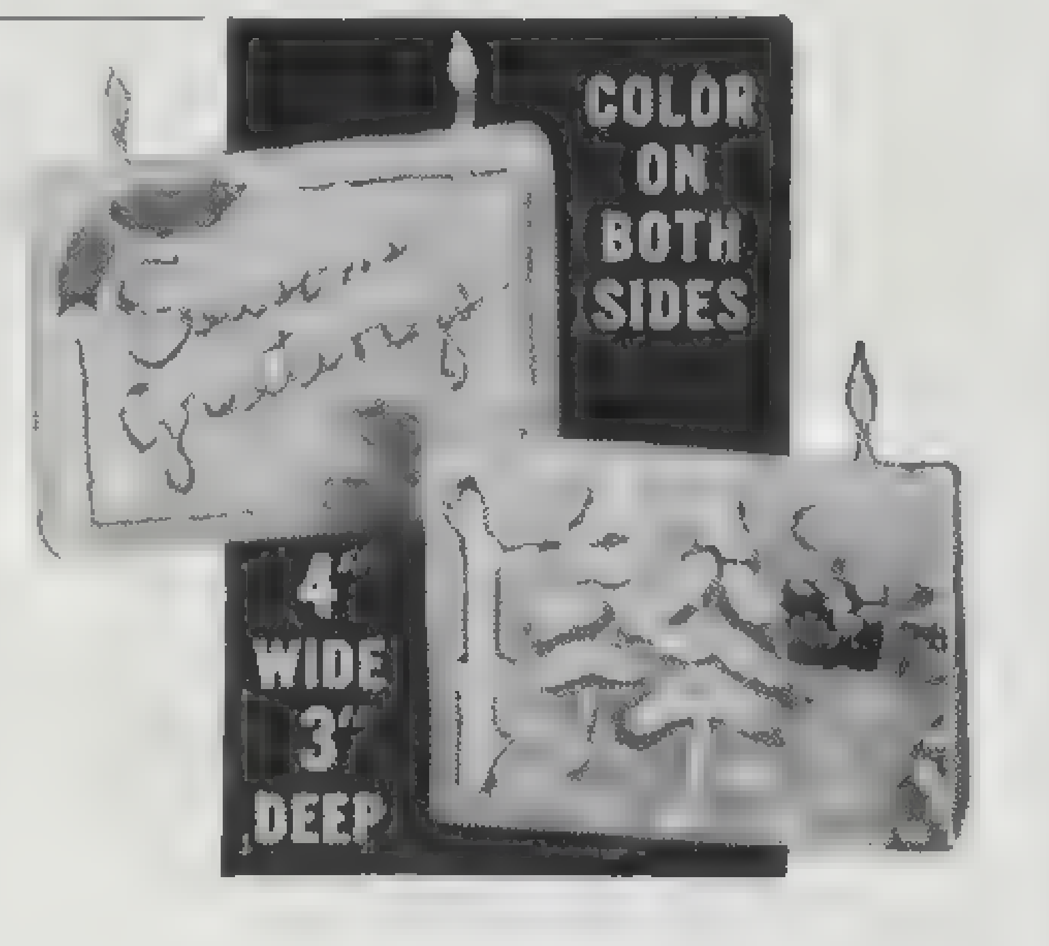
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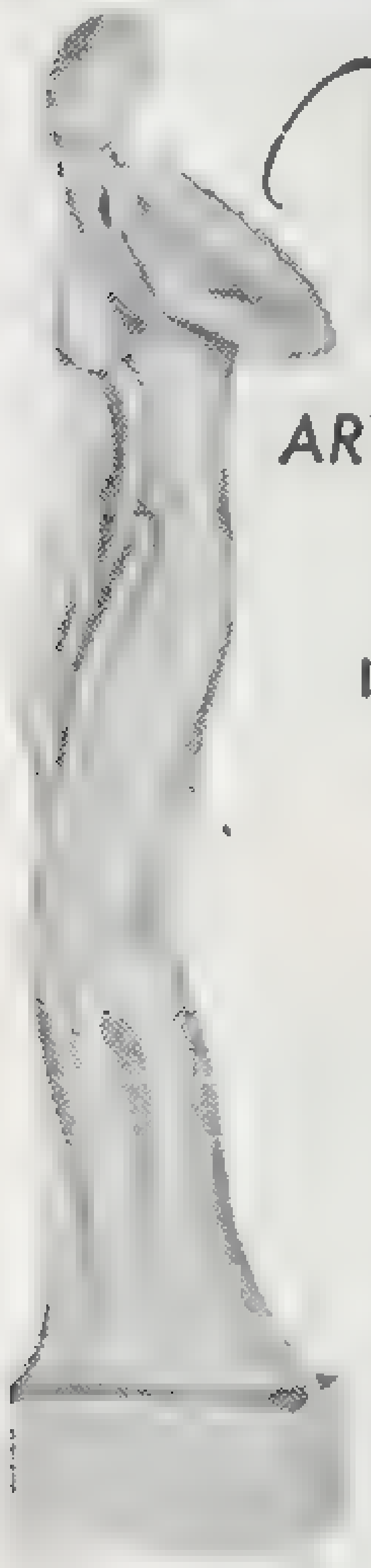
WITHIN AN ACE of being Christmas shopping time, you might put these new linen cocktail napkins, from Portugal, on your list. In beige with card symbols in red and black. $15 a dozen; Kerge's, 576 Madison Ave., N. Y.

GRAND STAND CHEER. A toast-warm lap robe of wool plaid which packs into its own cushion-like zipper case, bound in leatherette. For car, football games, picnics. By Faribo, $9.95; Jaffe's, 5615 N. Broad St., Philadelphia.



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HOUND

. . . talks turkey

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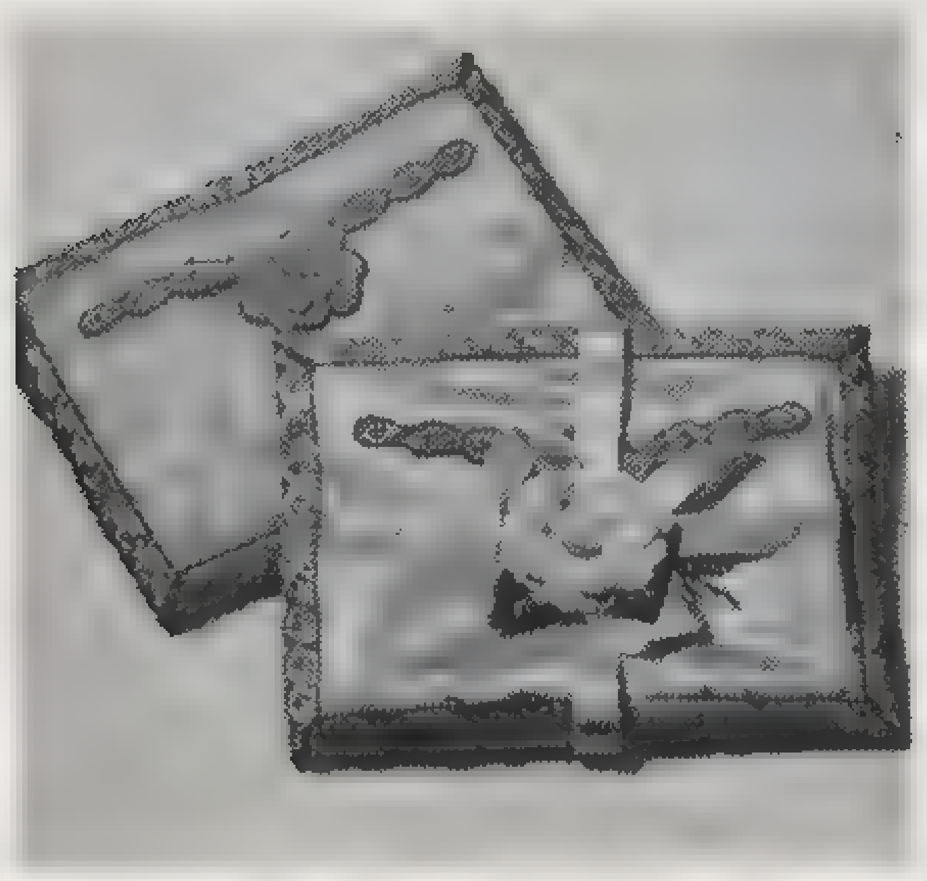

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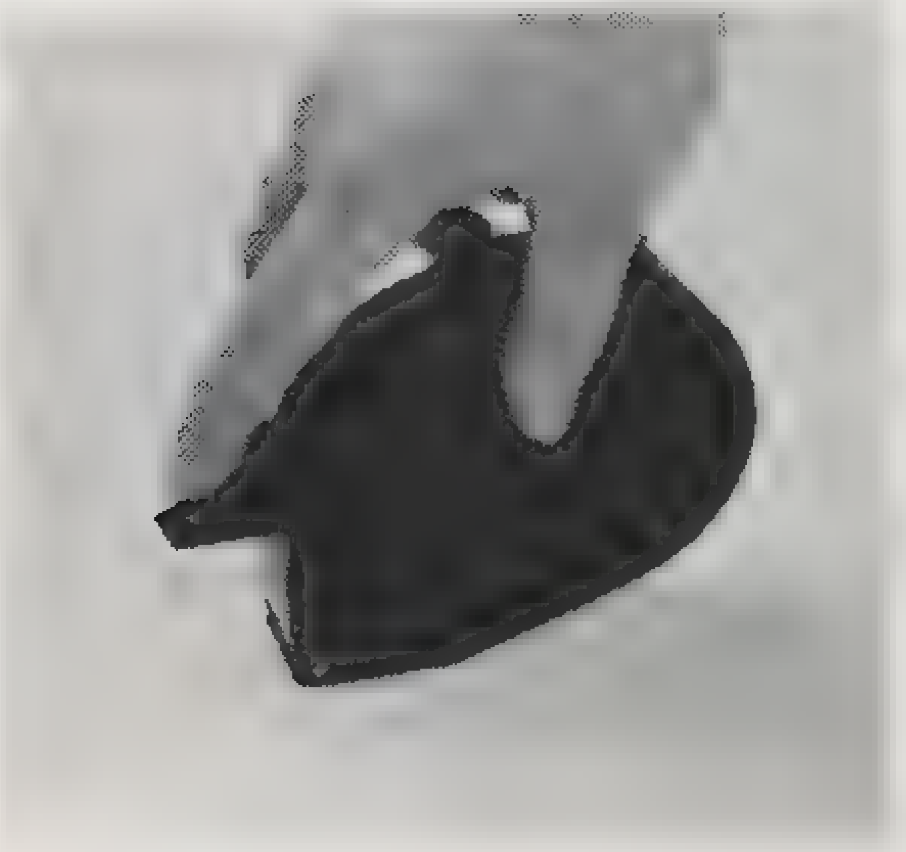
PERFUME PILLOWS. These sachets come scented with a delicious perfume, "Nosegay," and covered in Beauvais-embroidered net over eggshell, blue, or pink satin. 6" x 9", $4.50 a pair. Gertrude Heaney Kane Inc., 745 Fifth, N.Y.



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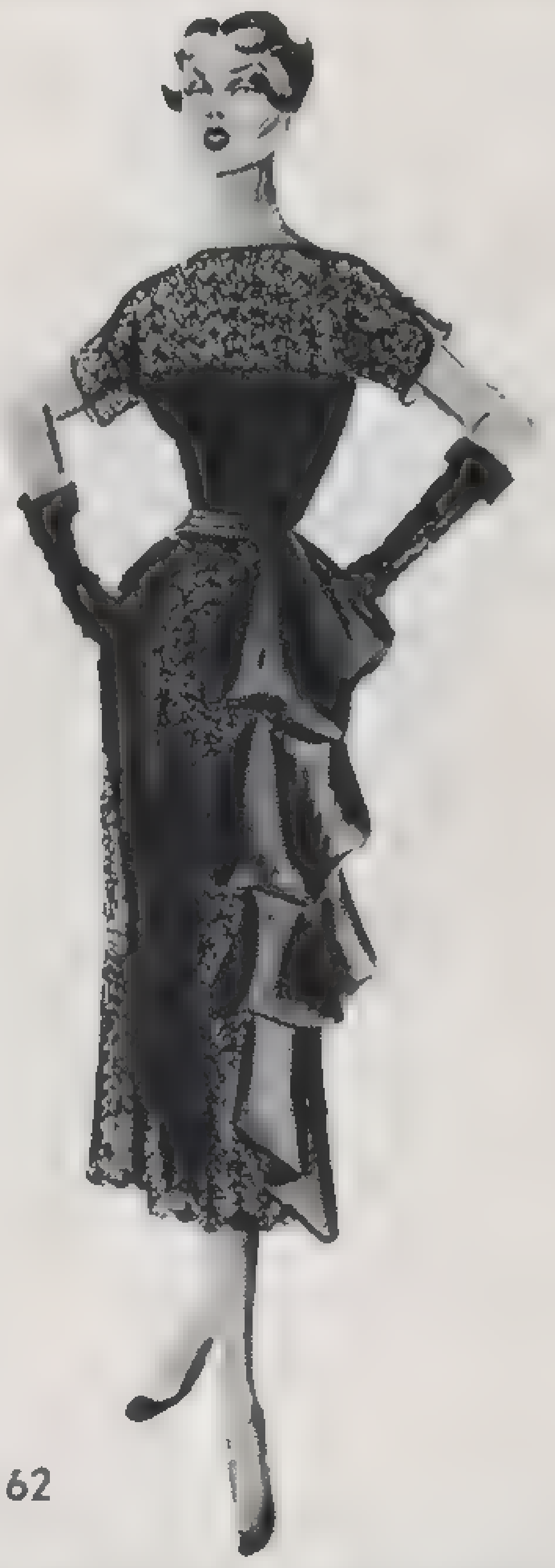

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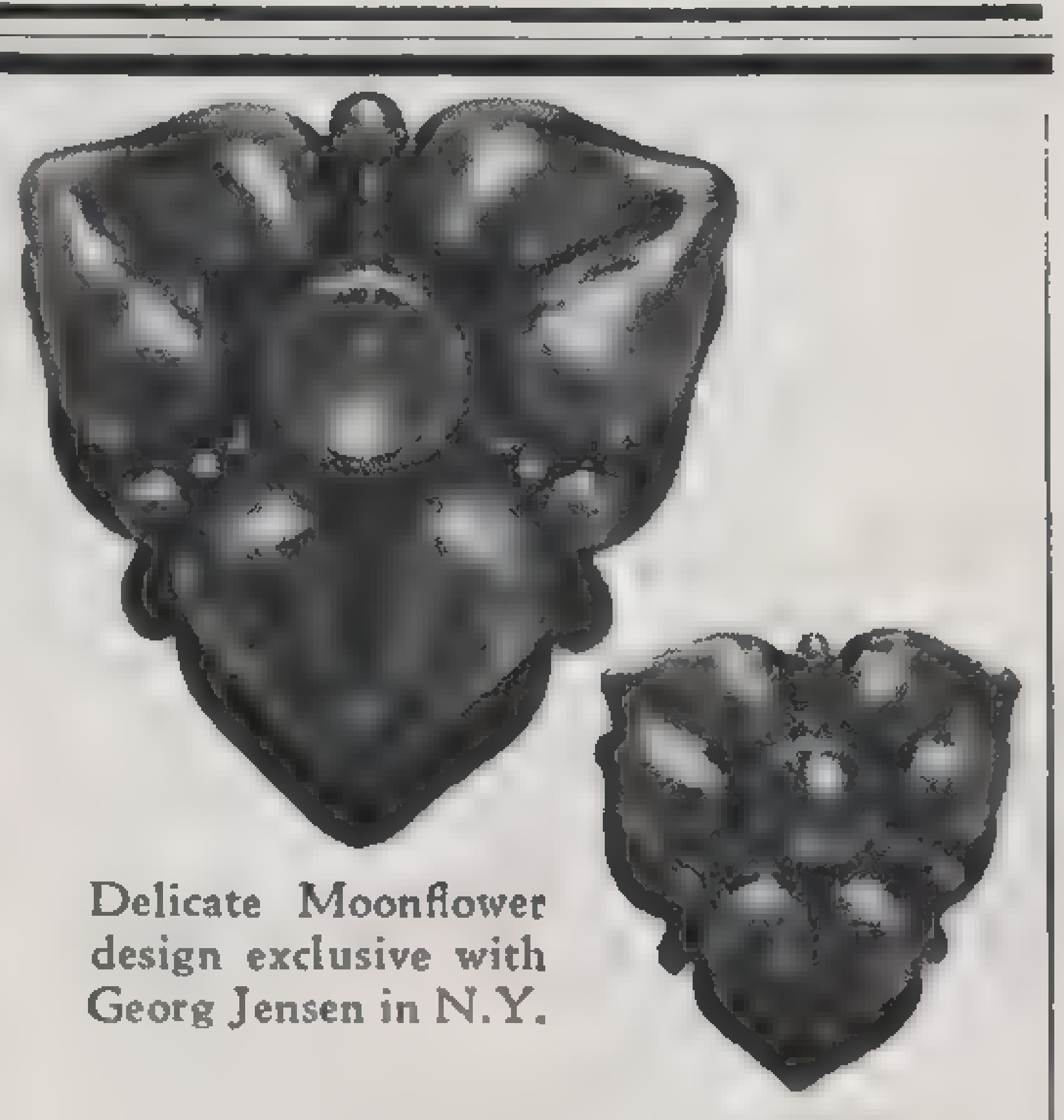

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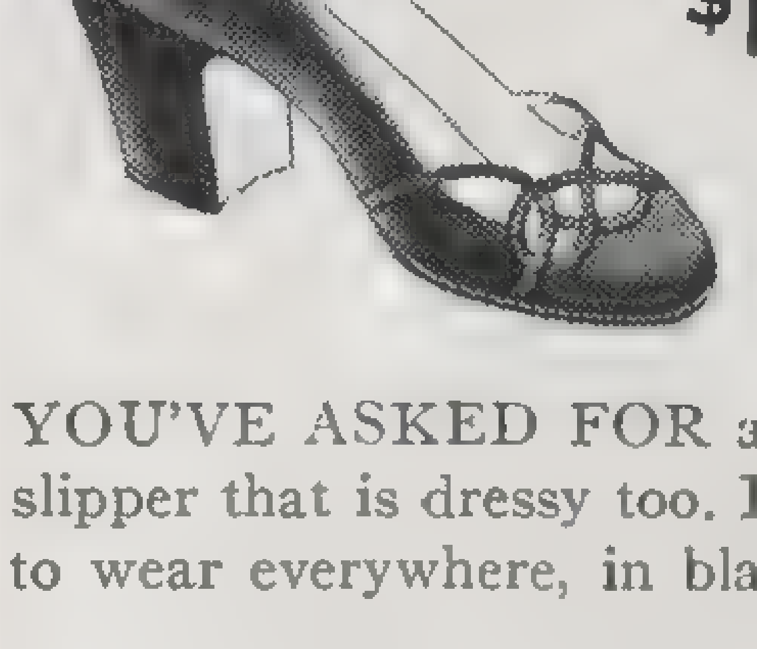

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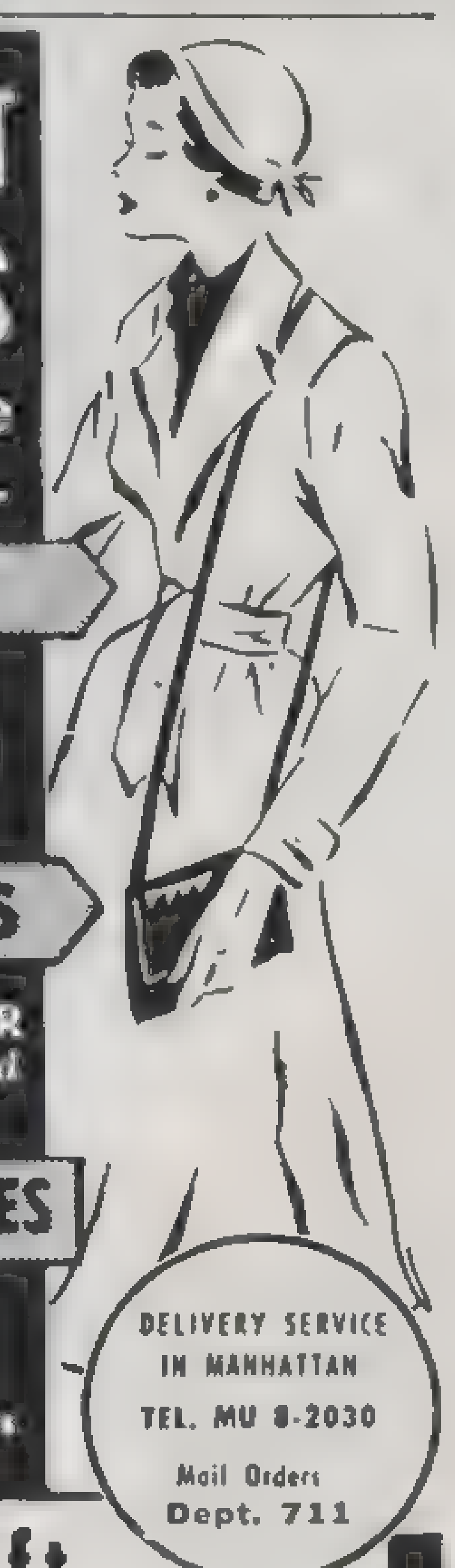

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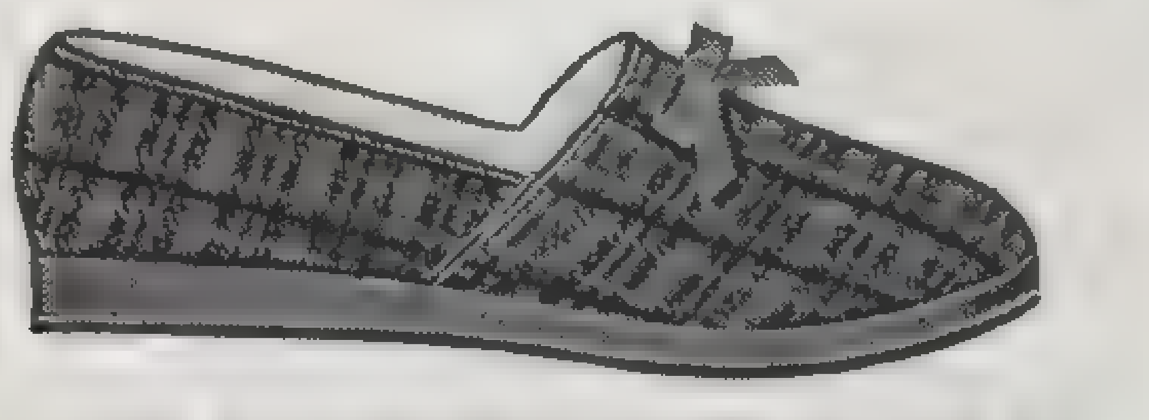

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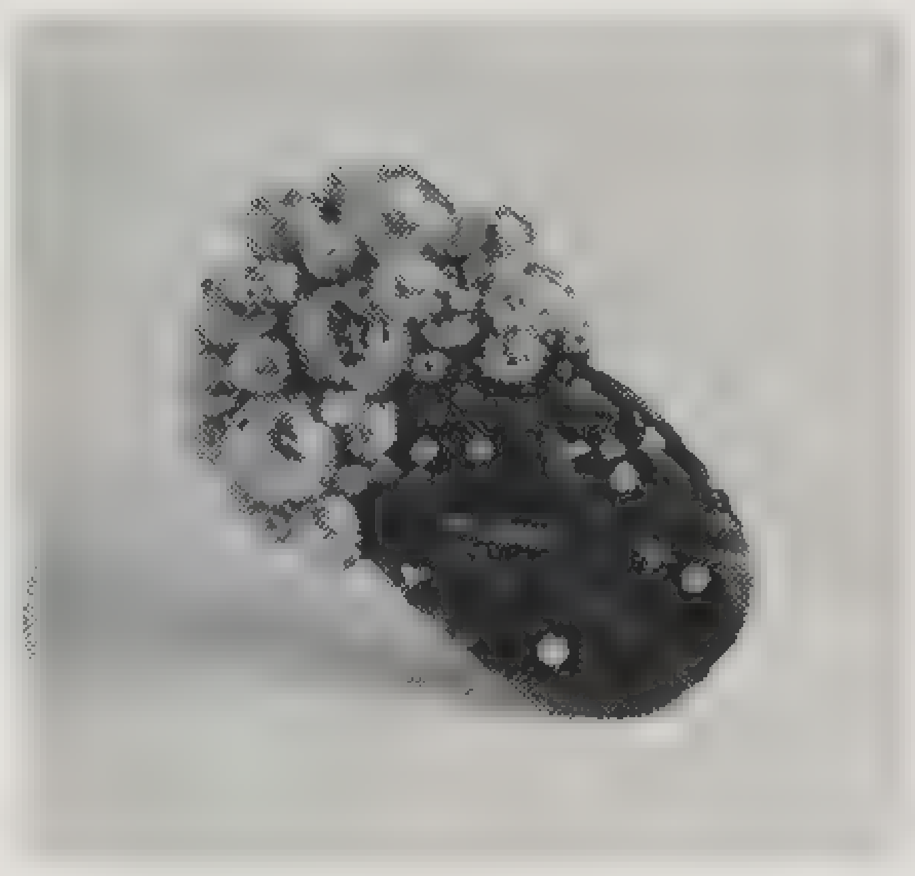
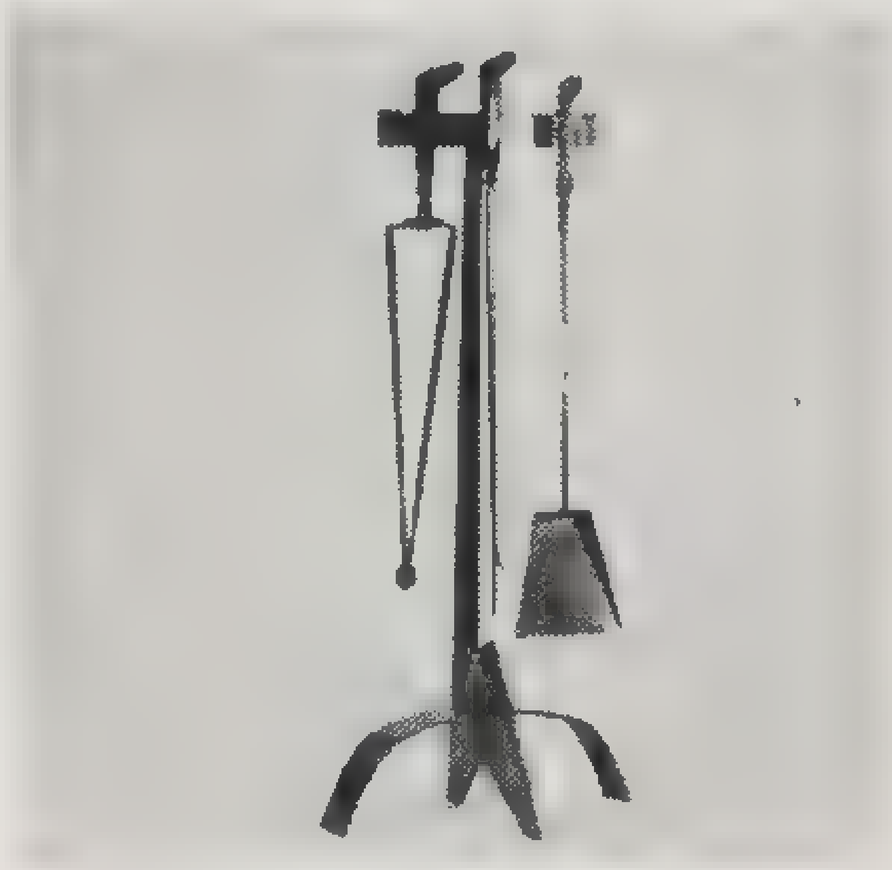
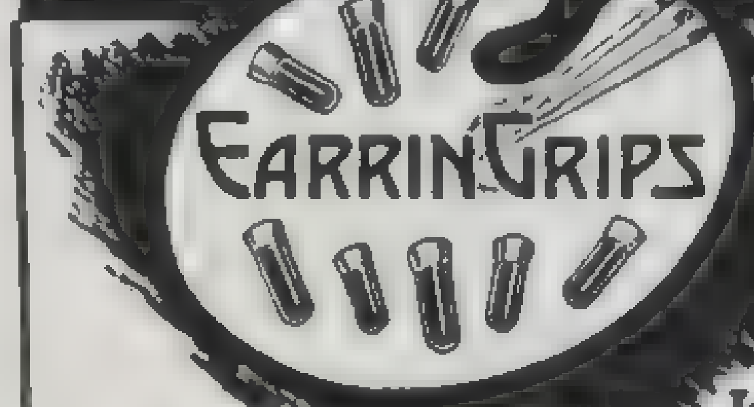
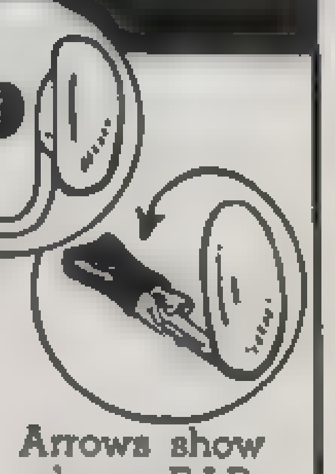


JEWEL OF JADE. In a setting bubbling with baroque pseudo pearls, and afire with tiny roses *montées*, a plaque of jade, fresh green, delicately carved. On a gold-plated pin, $25 plus tax; Marjorie Raven, 698 Madison Ave., N.Y.



WHERE'S THE FIREPLACE equipment that goes well in a modern décor? Here: a handsome set of hand-hammered wrought iron with poker, shovel, and tongs in grooved stand. 29" high, $60; Wor-De-Klee, 35 E. 49 St., N. Y.





Keep EARRINGS *from* HURTING *or* FALLING OFF

All you need is EARRINGRIPS

Just place these soft little cushions over the screw or clip back of any earring. Instant comfort . . Security against loss of your favorite earrings . . Easy to attach . . Invisible when worn . . A most attractive gift.

A golden palette holds a set of 8 pair in gay plastic vials
Complete set, by return mail, prepaid . . $1.00

Arrows show where EARRINGRIPS go over the screws and clips of earrings.

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For those important first impressions—serve sea food, fruit cup, madrilene in these sparkling, crystal goblets. Just fill glistening glasses with crushed ice. Food keeps fresh and frosty in snug-fitting removable glass liners. A wonderful parting gesture for frozen desserts, too. Personalized with handsome 3-letter monogram.

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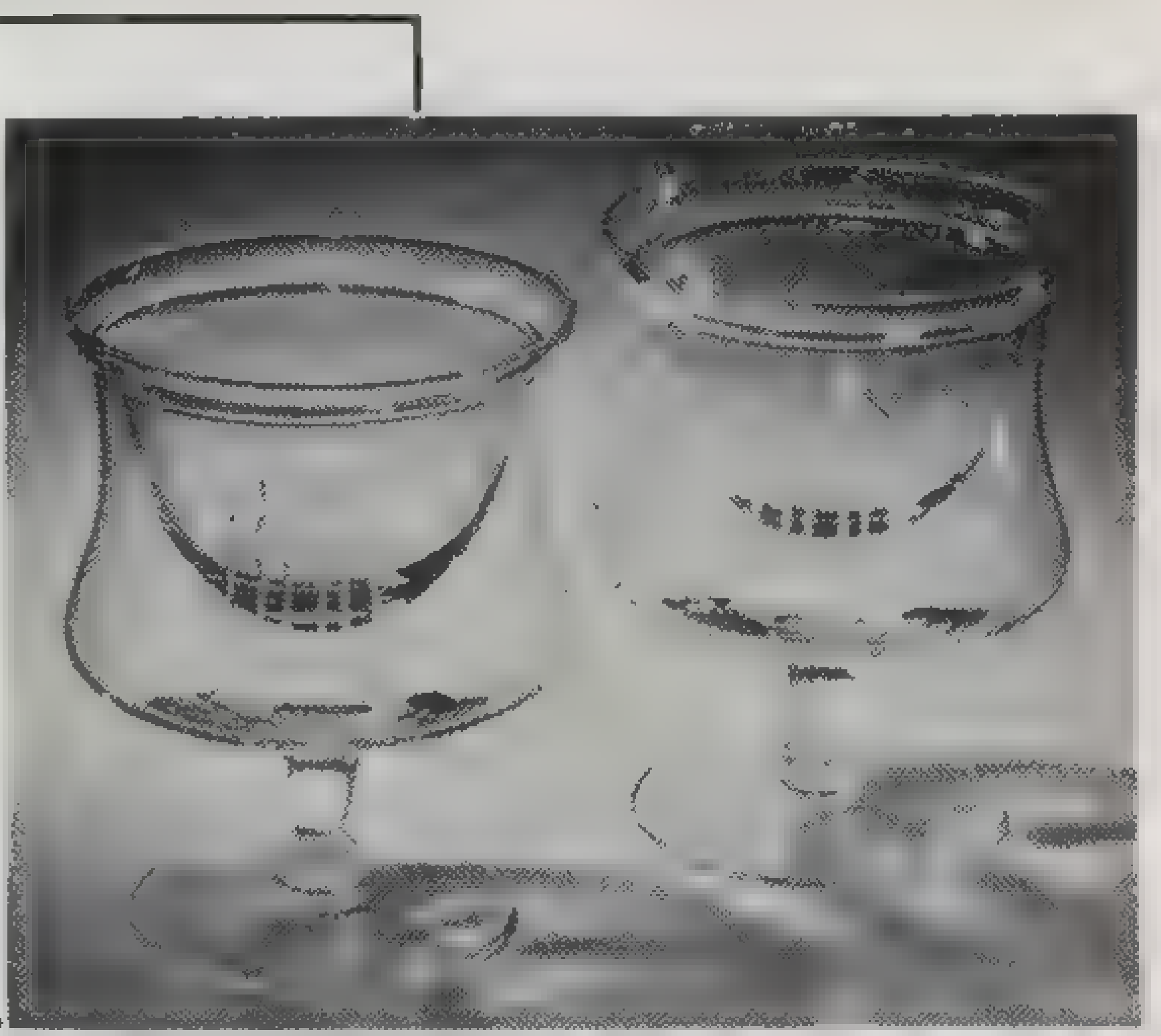
EUNICE NOVELTIES Dept. V-110
Our 11th Year
P.O. Box 41, Rego Park, N. Y.



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. . . talks turkey

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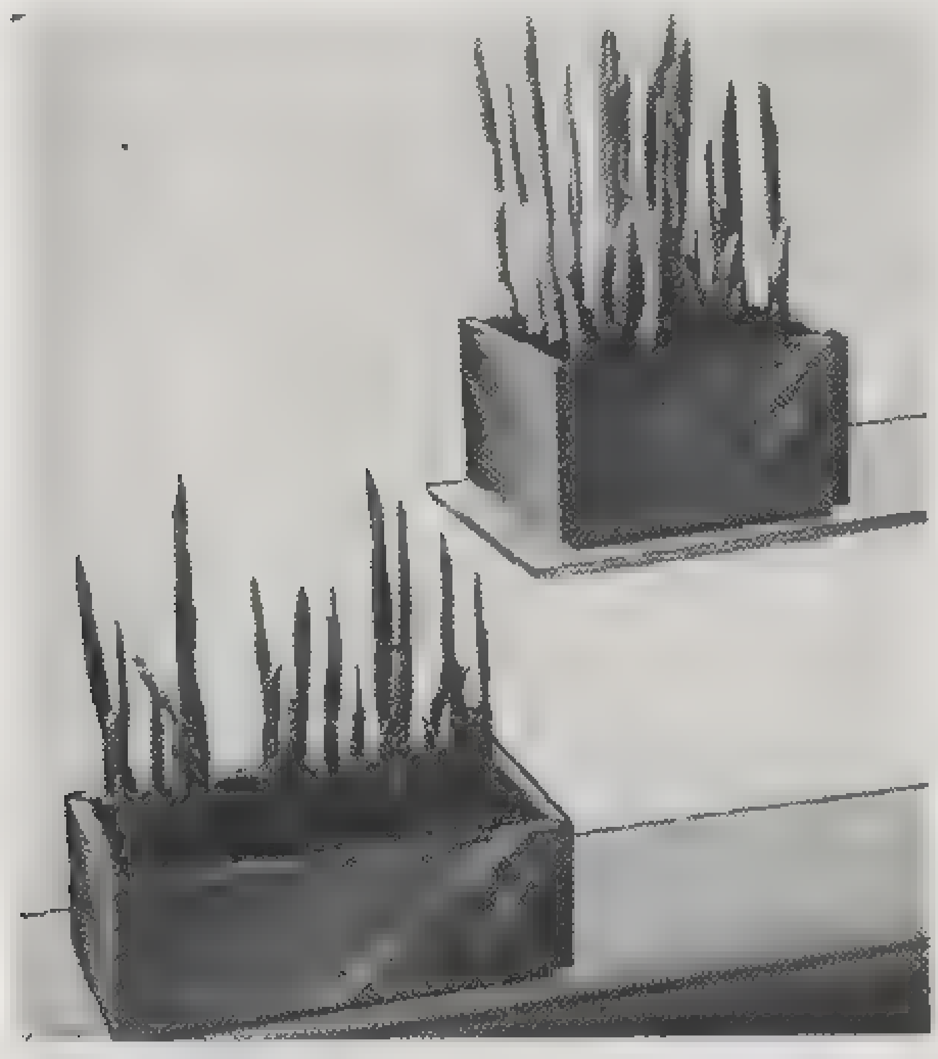

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- Even when your garden is covered with snow, you can have your own fresh flowers! These newly harvested Lily of the Valley pips will bloom in your home in just 18 to 21 days.
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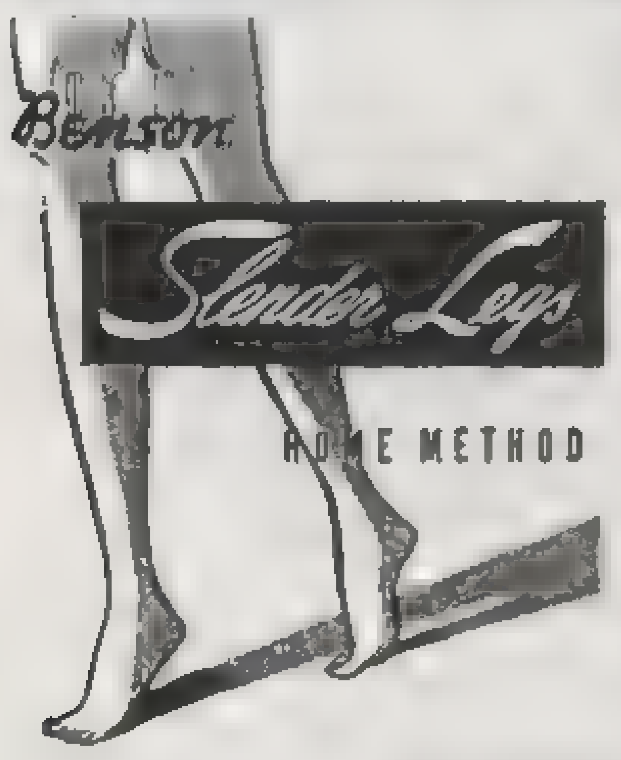

LOOK *at* *your* **LEGS**

FEET, ANKLES, CALVES, KNEES, THIGHS, HIPS

(under- or over-developed, or dissimilar in shape)

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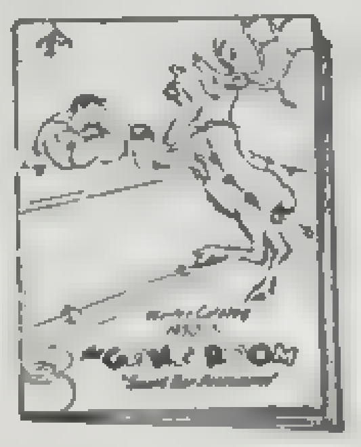

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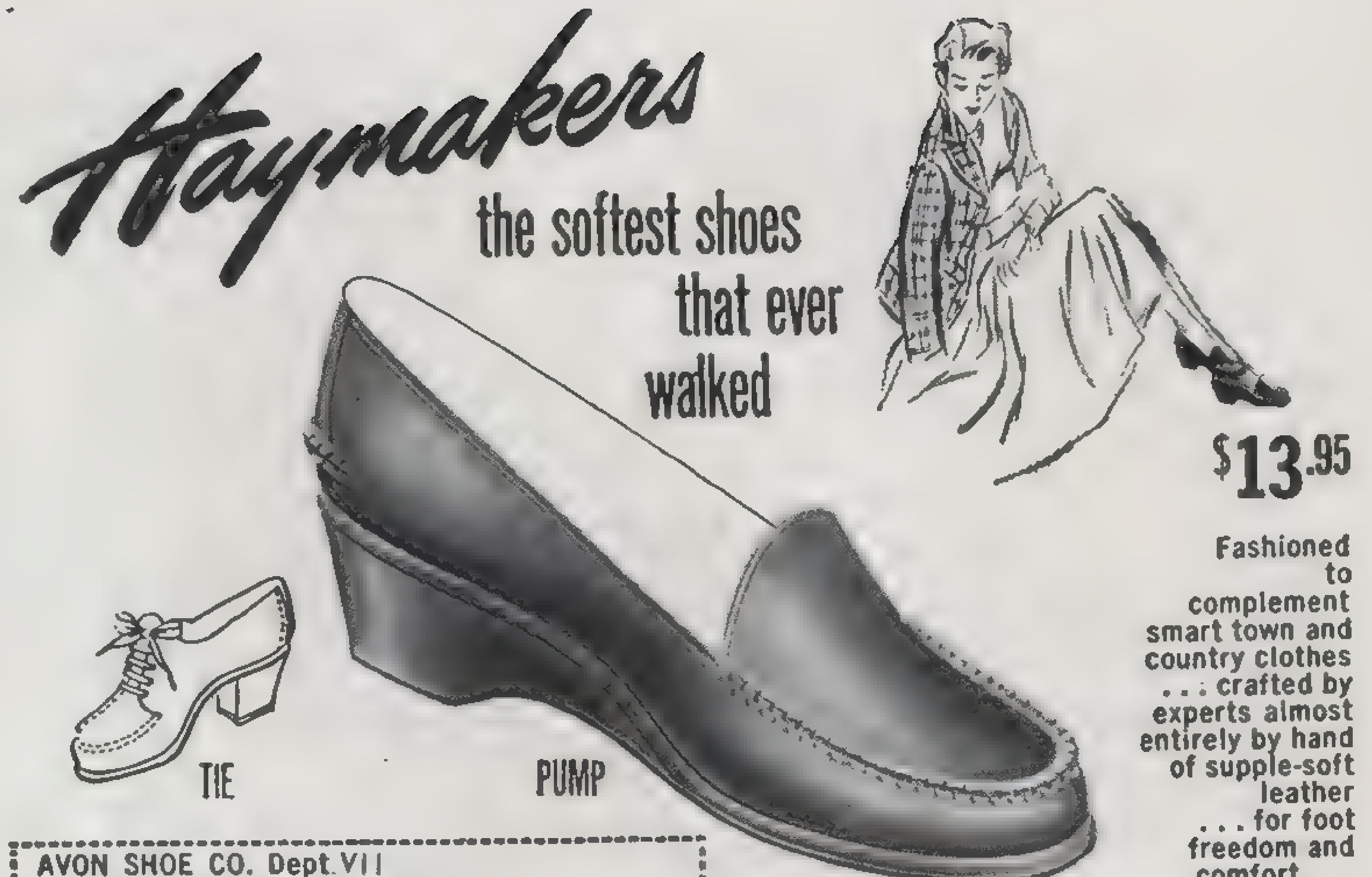

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Ties; Size______ Color______
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AAA	5 -10
AA	4½-10
A	4 -10
B	3½-10
C	3½-10

Brown, black, bamboo, red or green smooth leather and white elk

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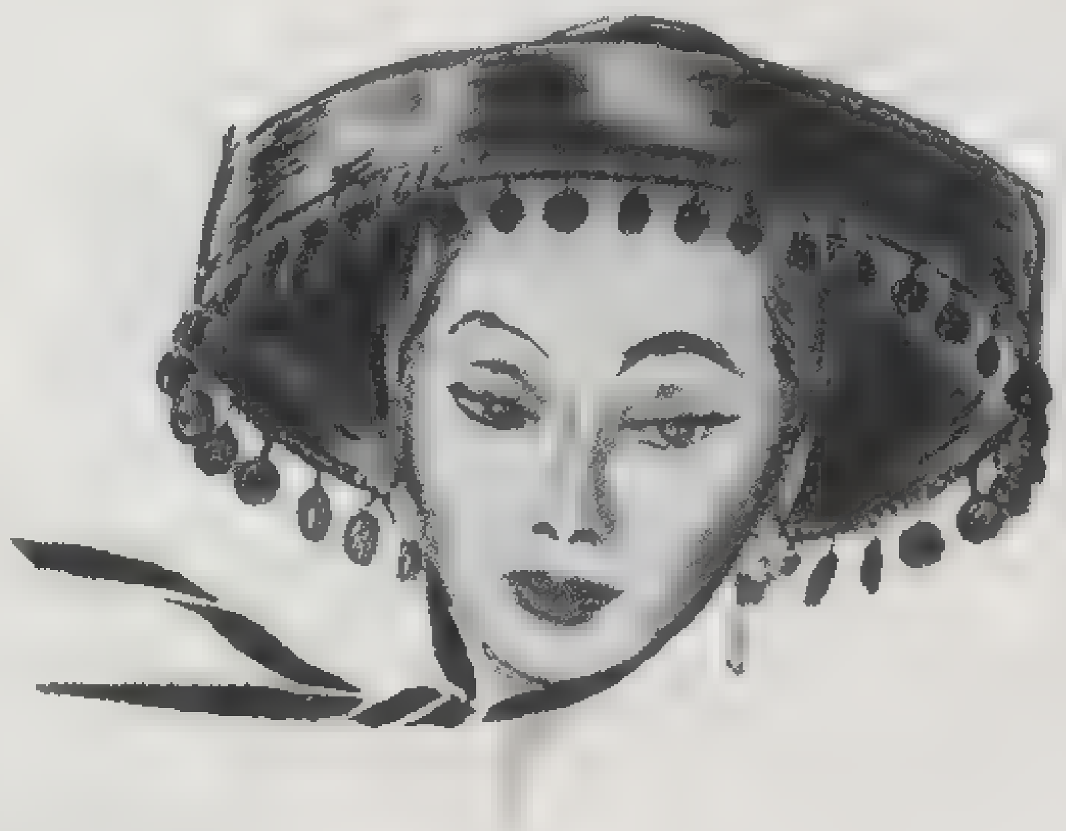

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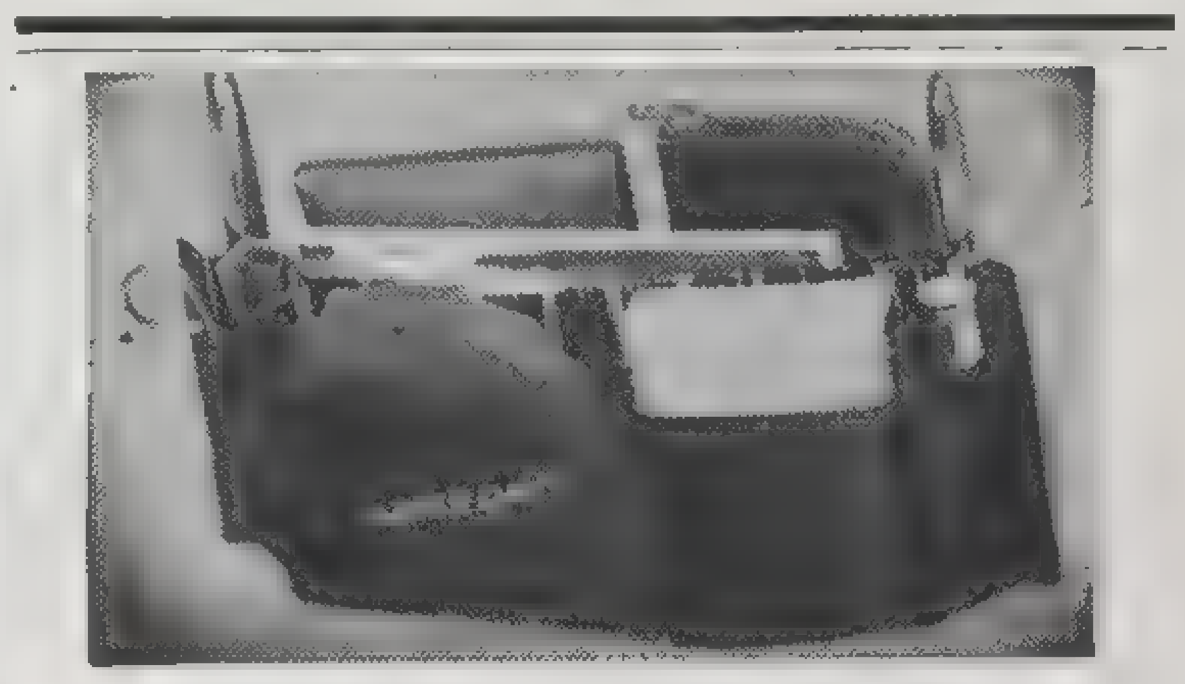

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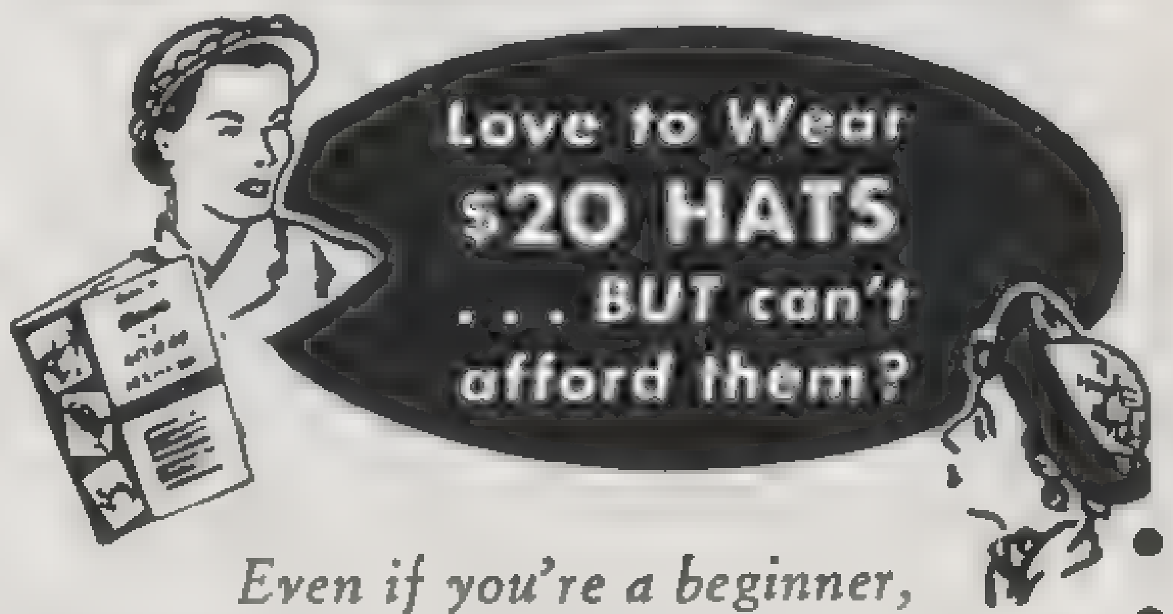
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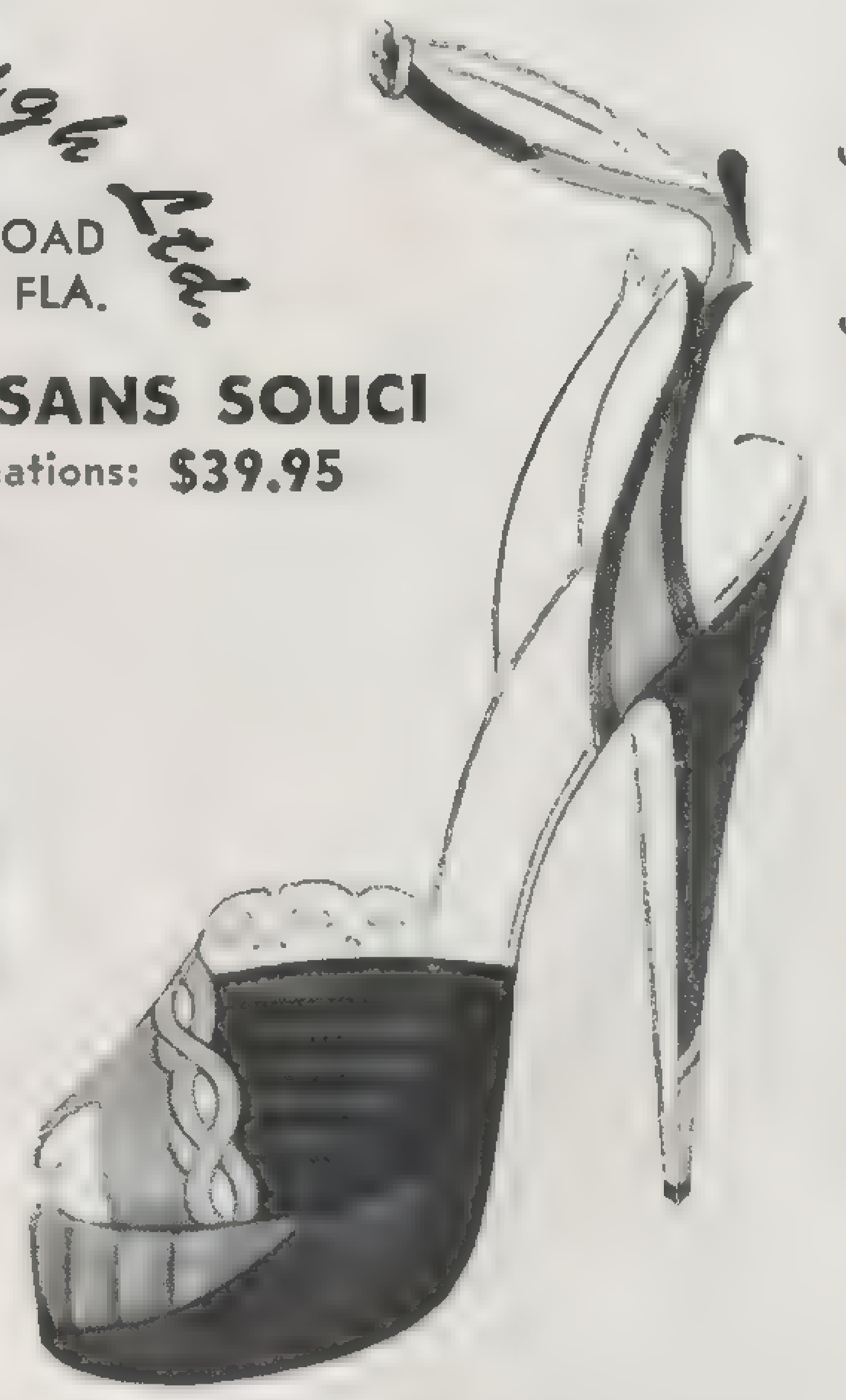

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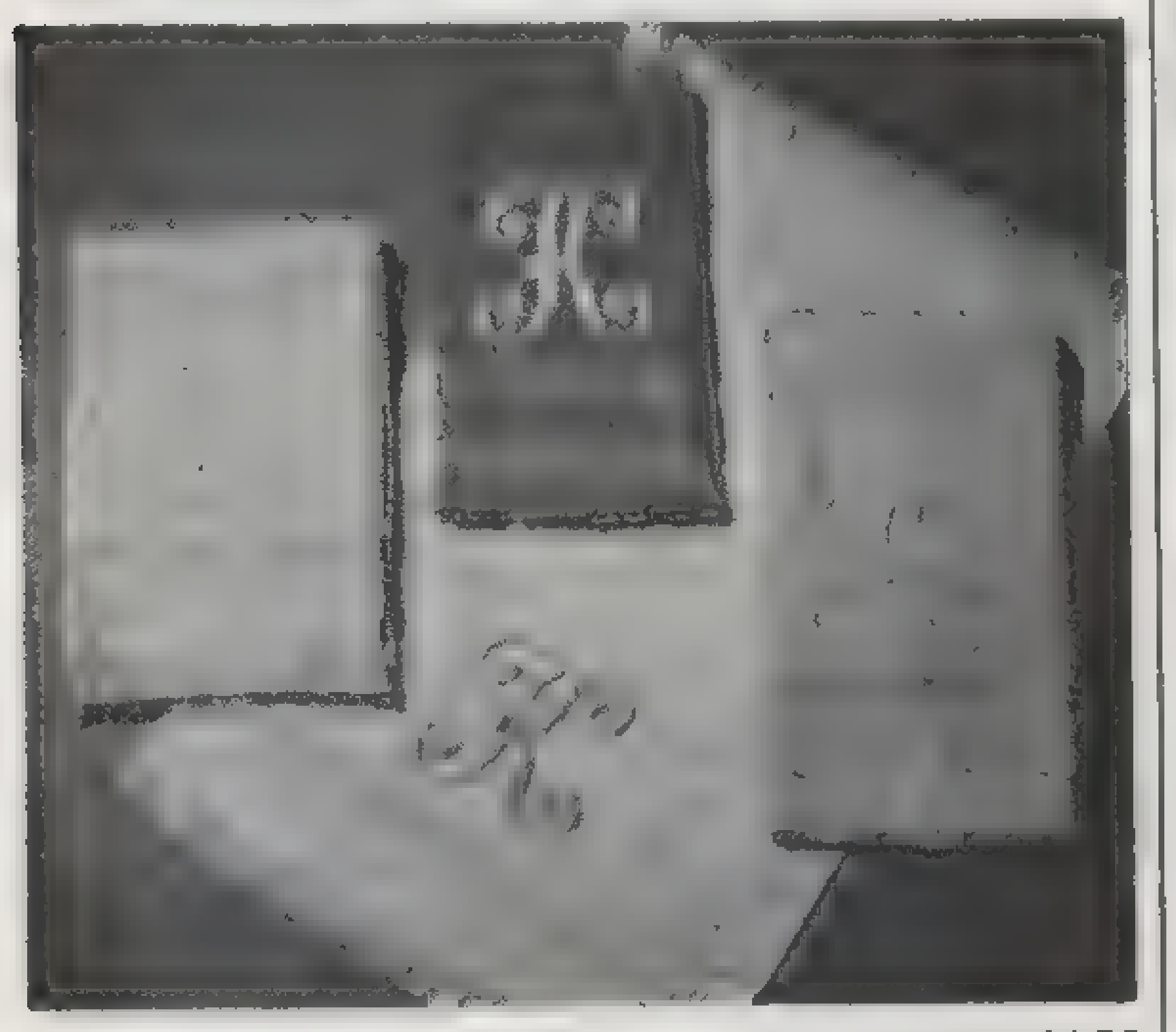

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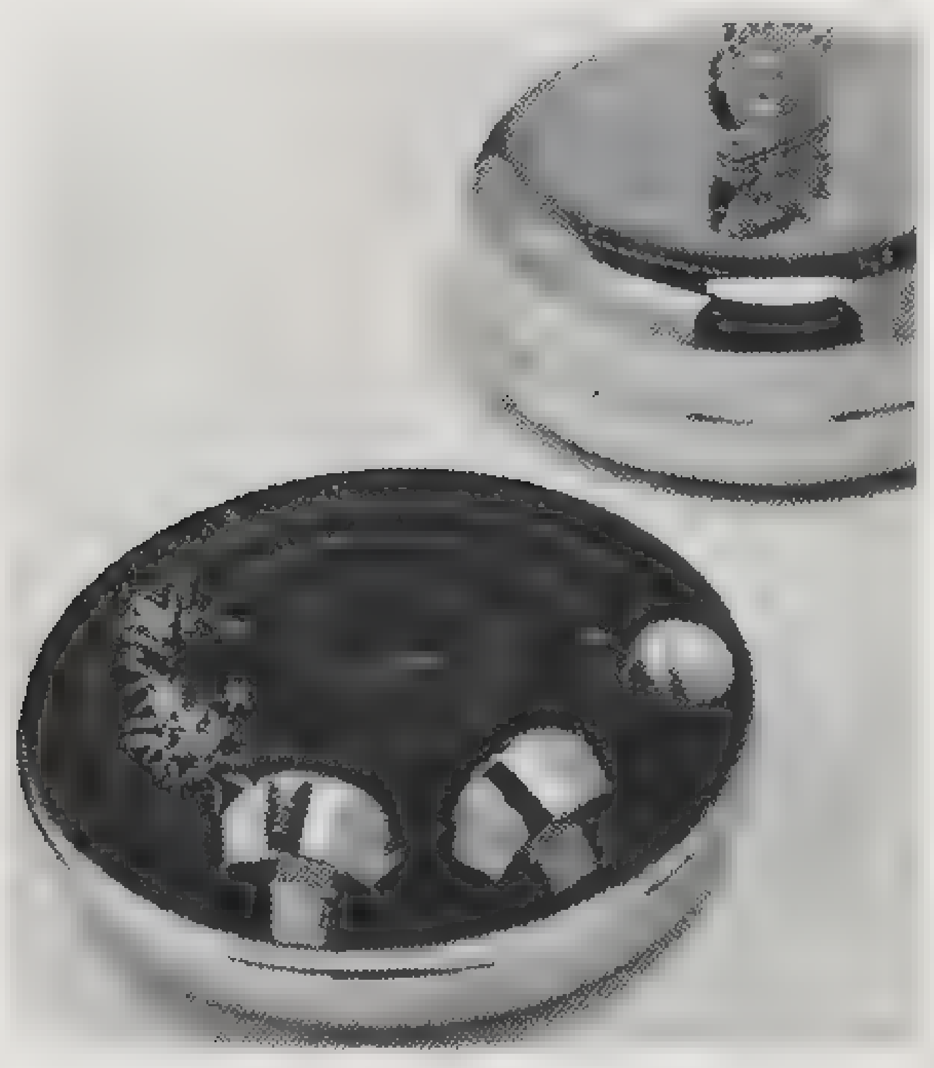
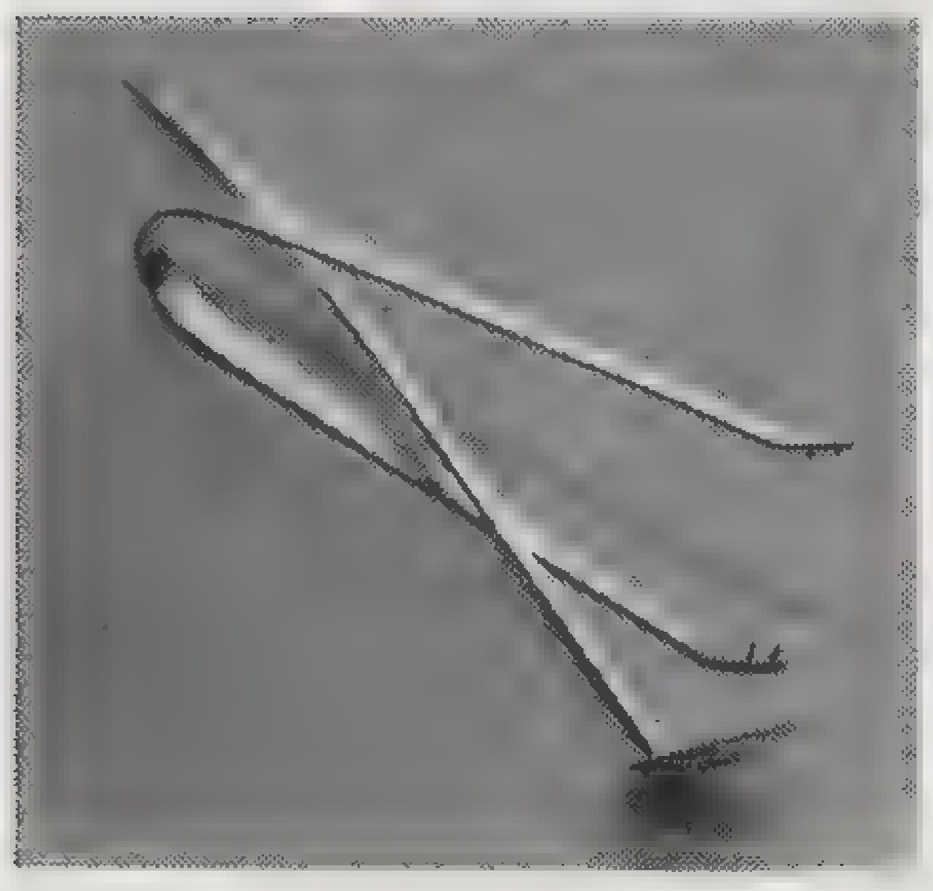
HOUND

. . . talks turkey


MIEHLMANN

QUESTION: do earrings tumble about in your jewel case? Here is a box especially for them, with spiral fittings to hold ten or so pairs, camphorated to prevent tarnishing. $9 silver-plated, $12 gold-plated, tax inc., ppd. The Gift Stall, 1604 K St., Washington 6, D.C.



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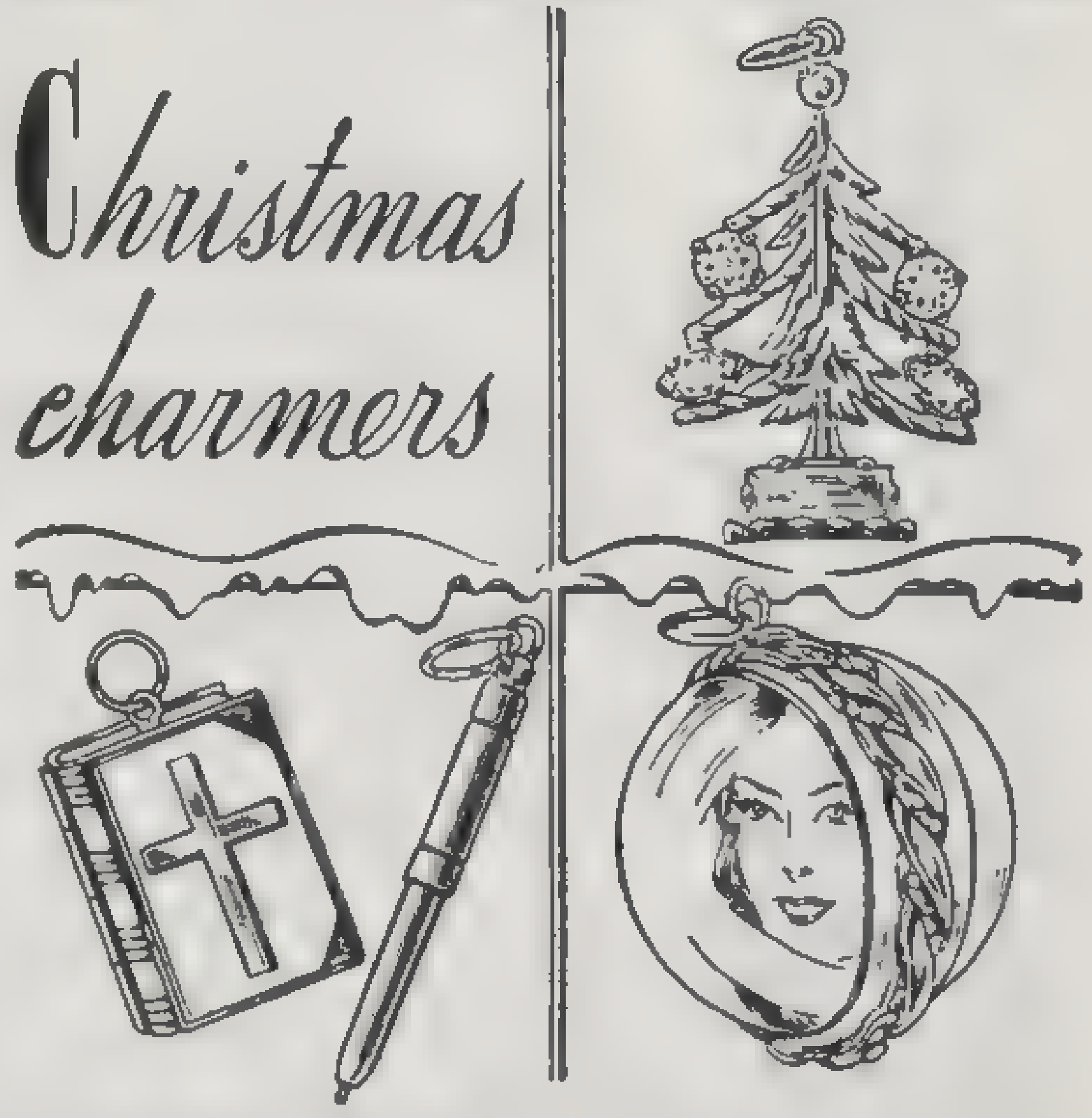
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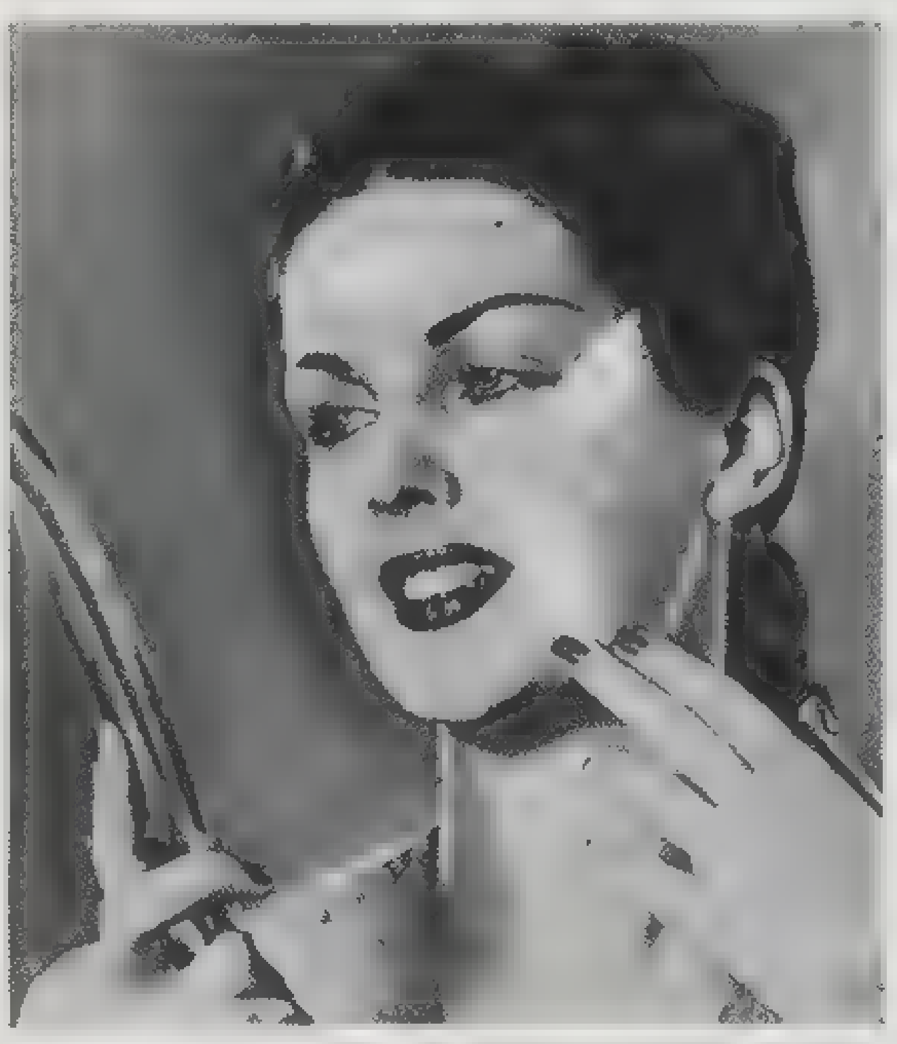
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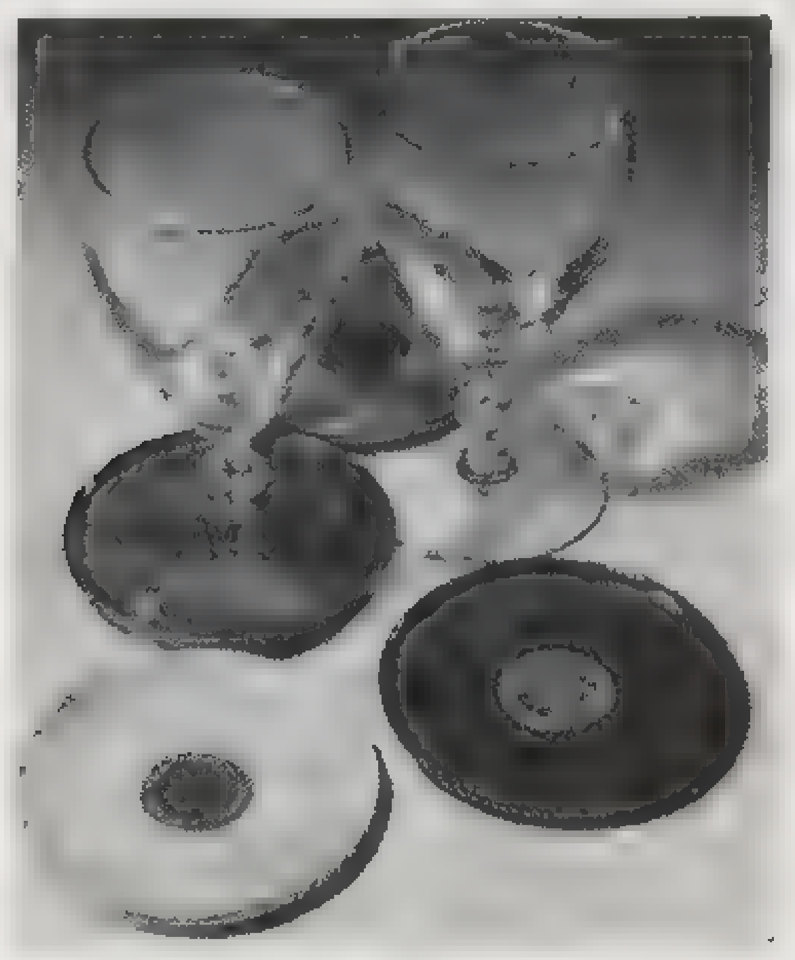
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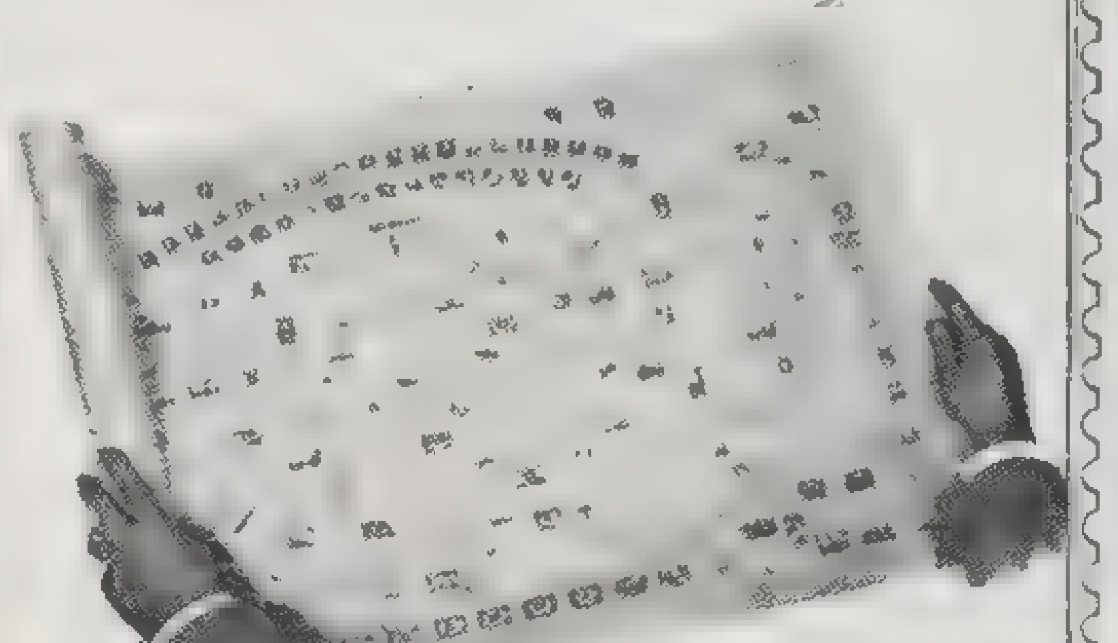
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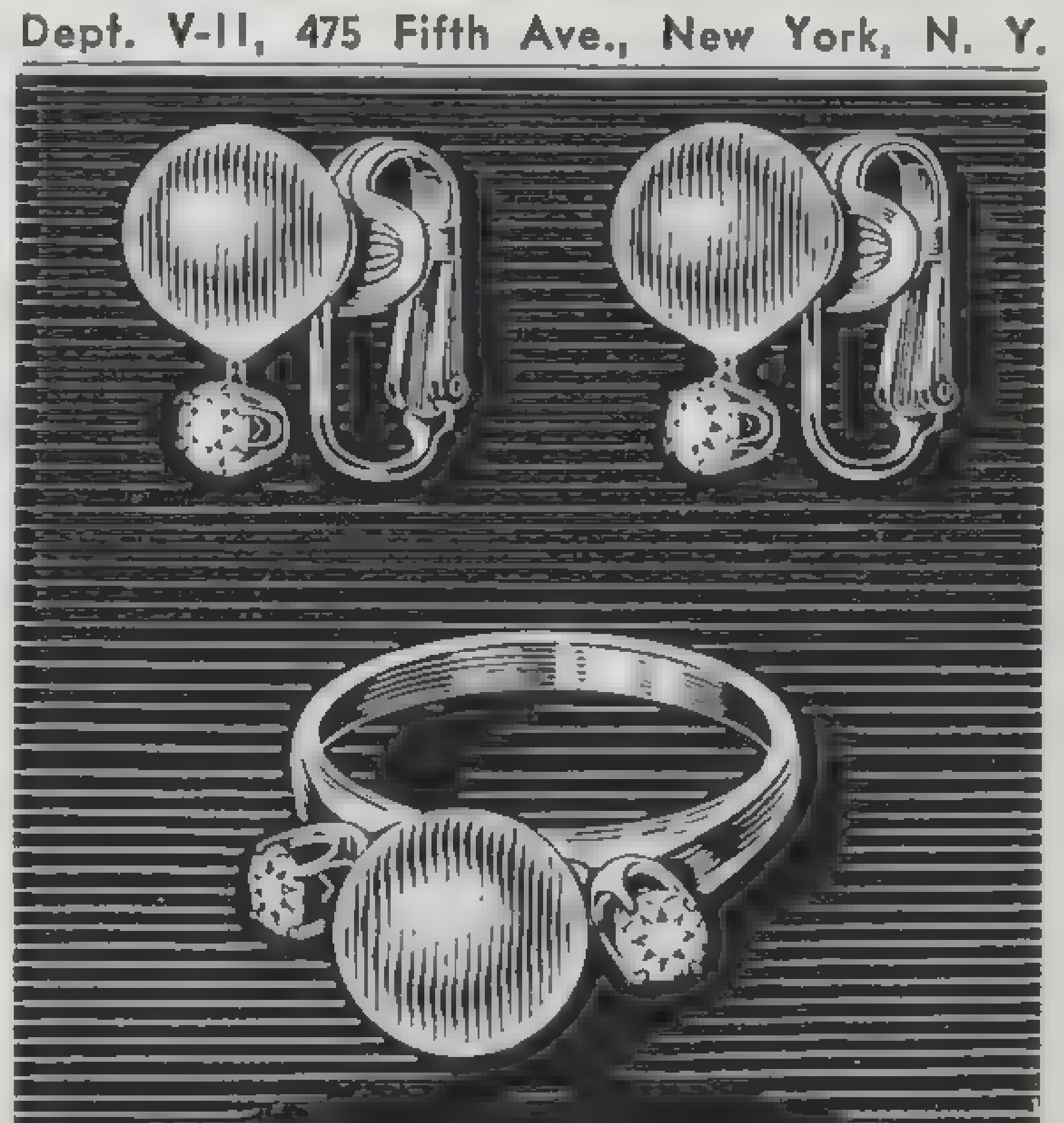
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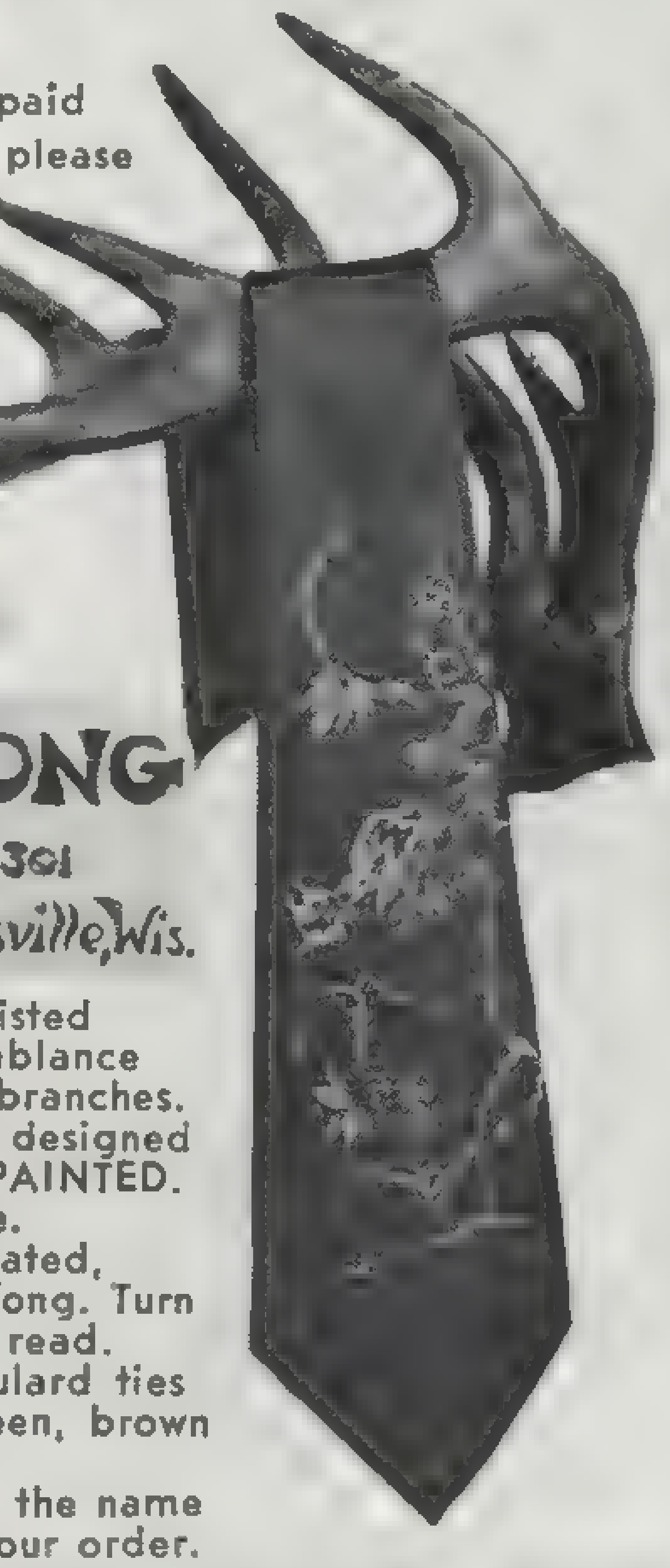

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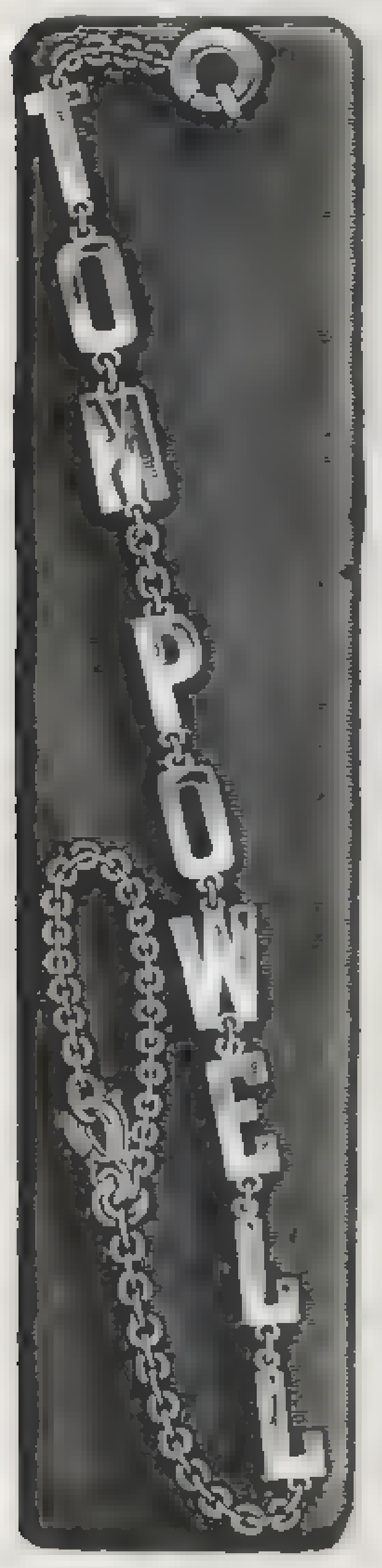

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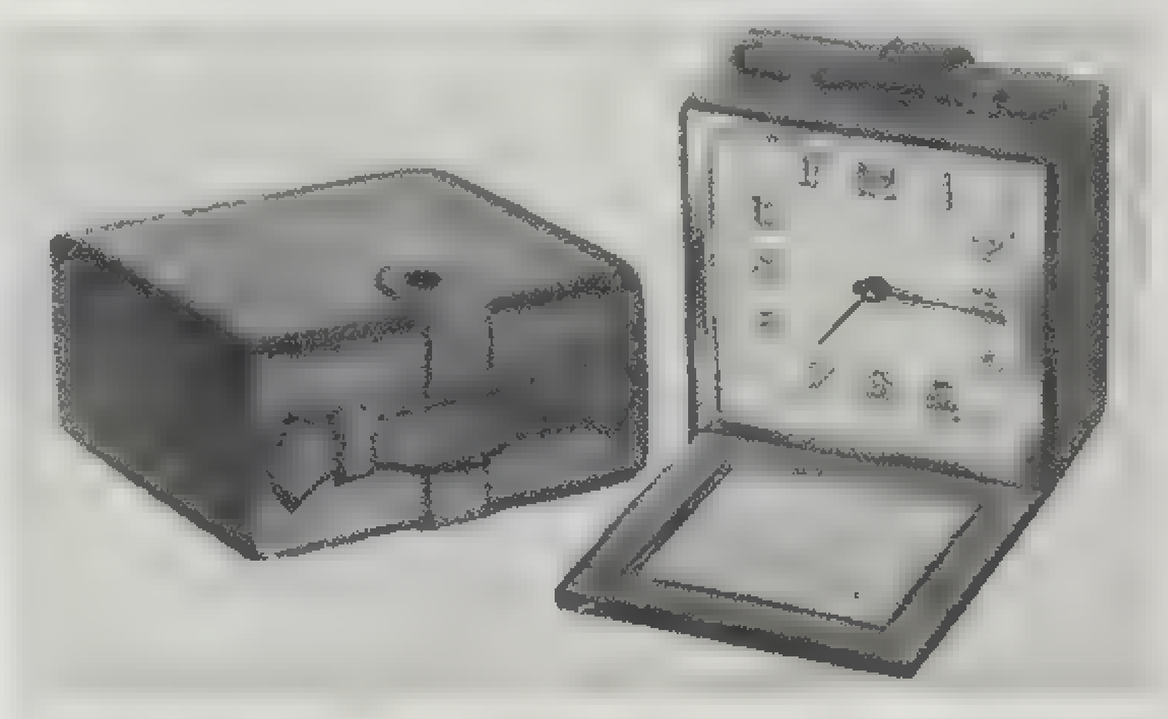

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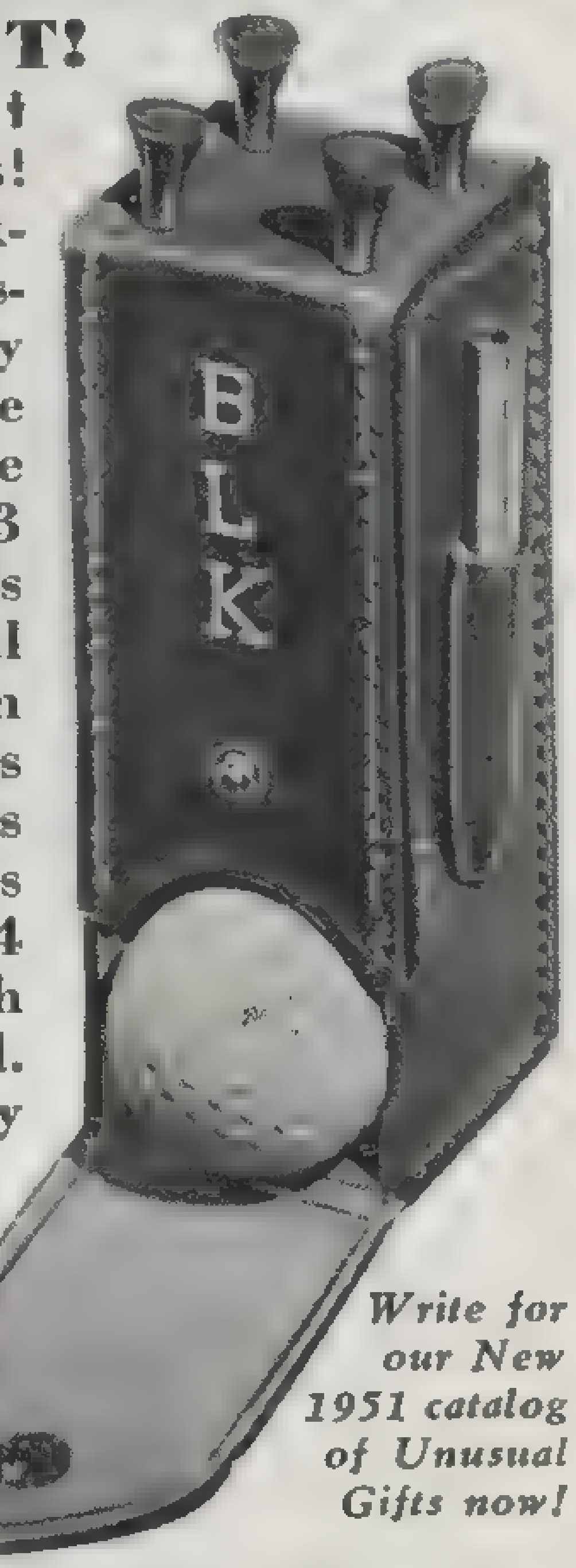

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HOUND

. . . talks turkey

MIEHLMANN

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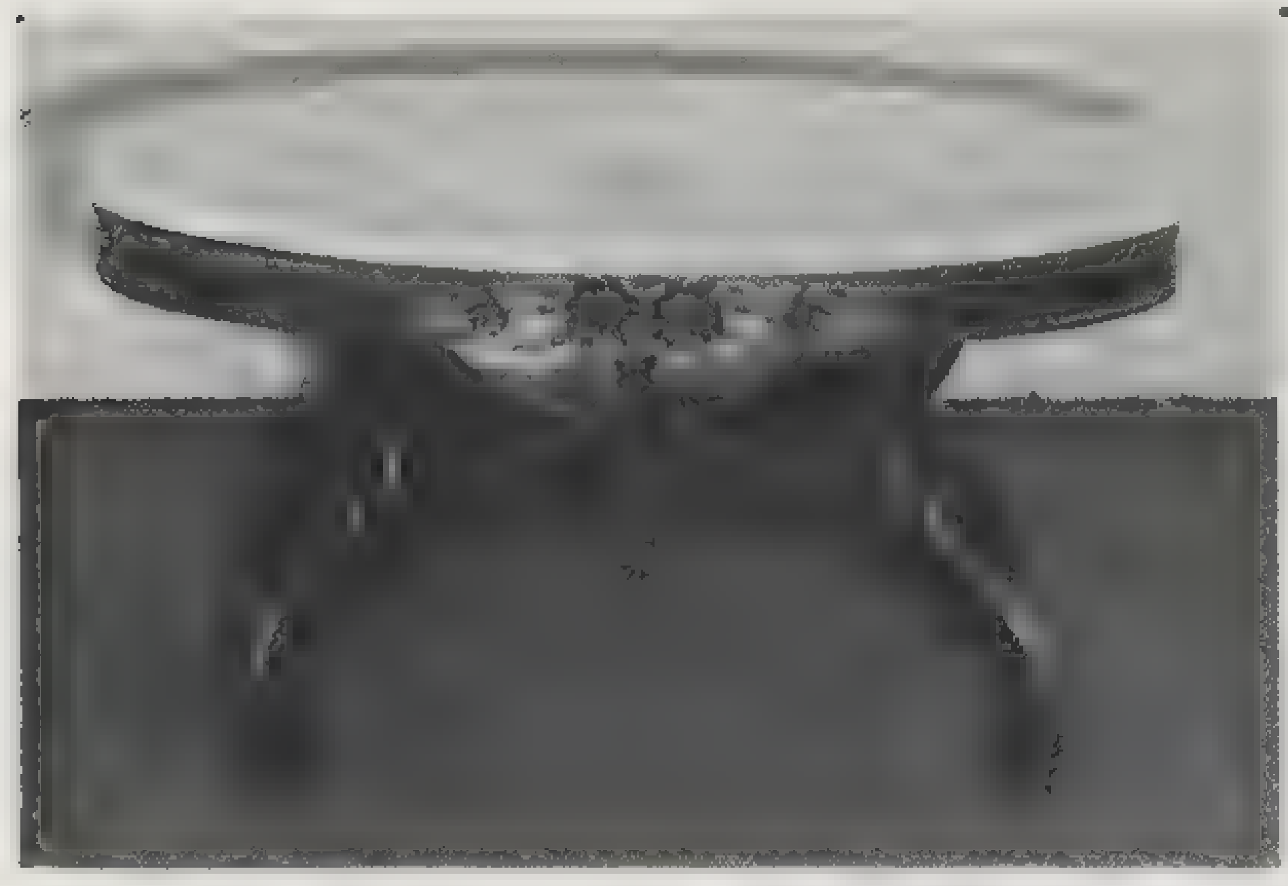

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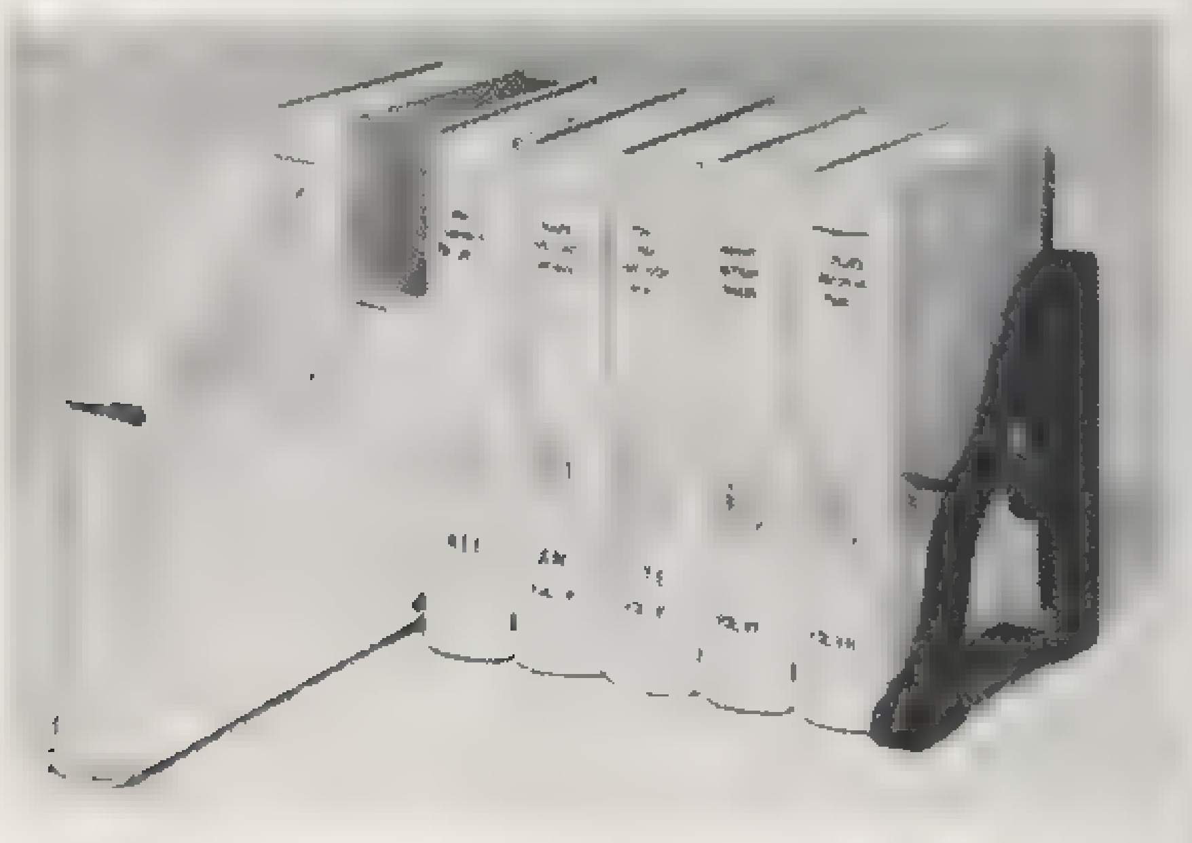

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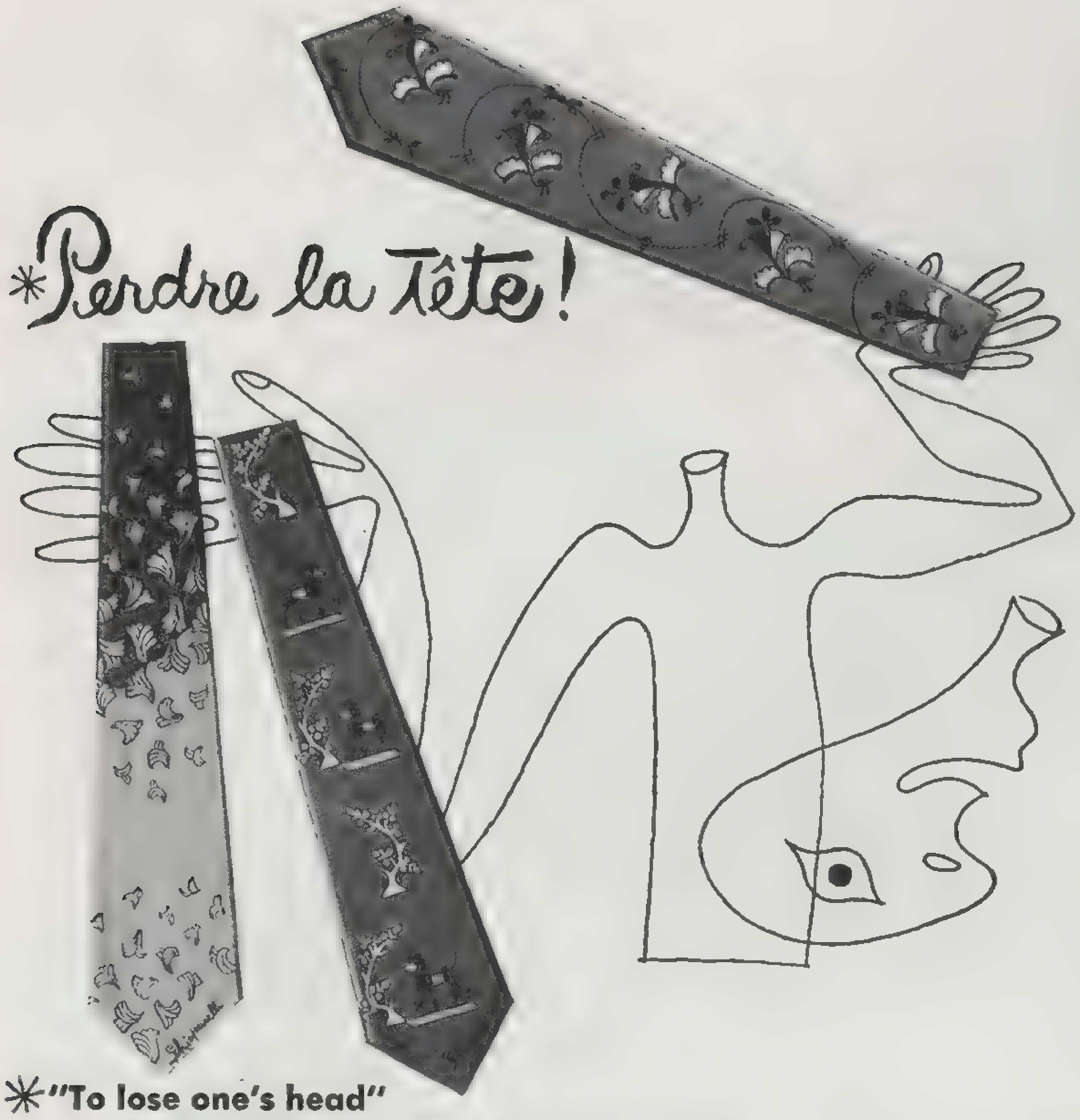

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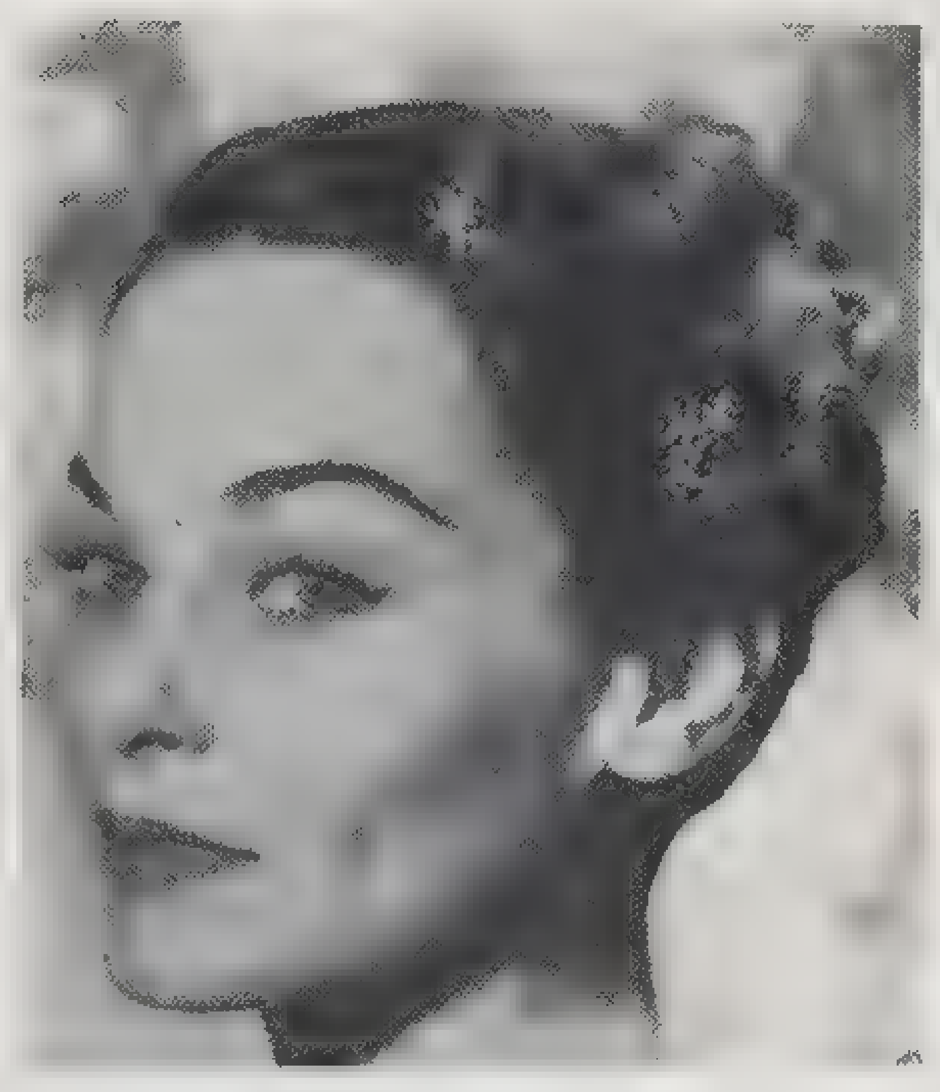
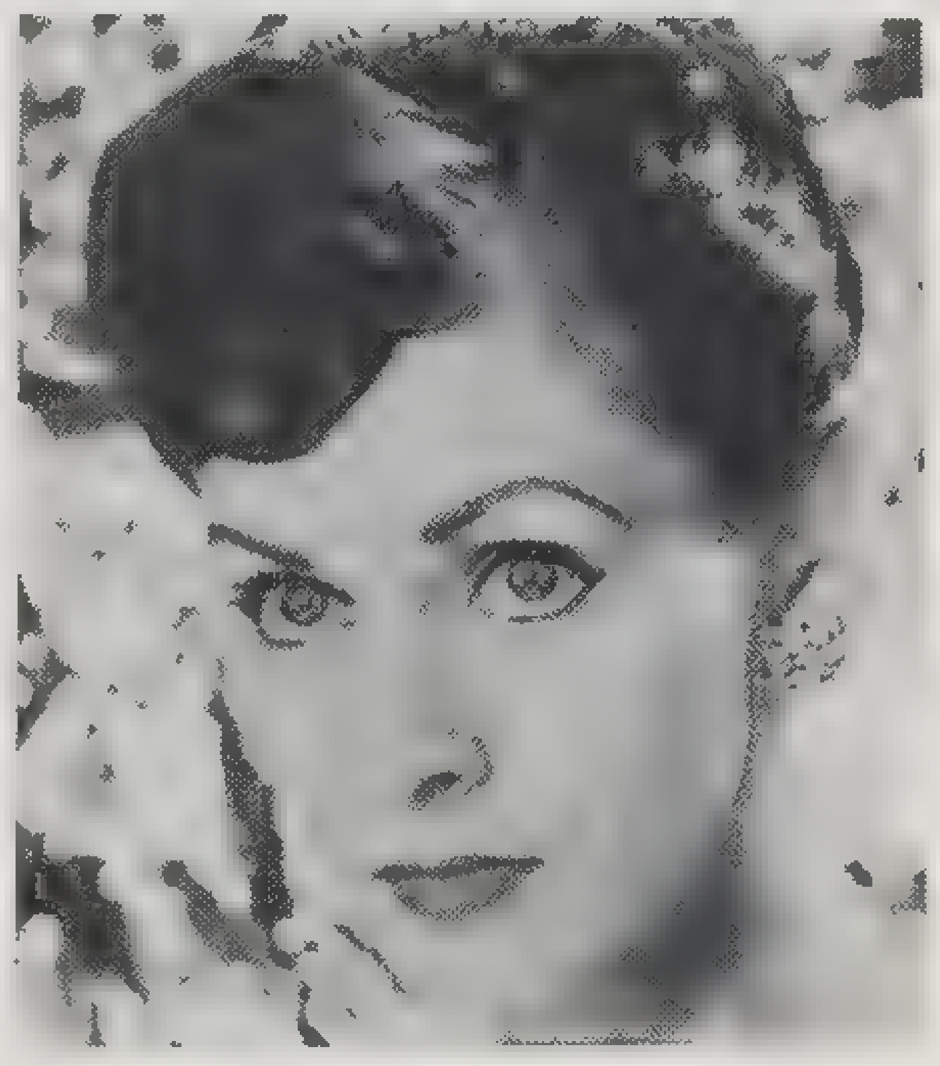
SHOP-HOUND

. . . talks turkey

NEWTREND: Upswept hair for evening (we talk about it on page 145), talk here about Berthold, 22 E. 54th St., who did this coiffure with quite short hair as proof that almost anyone can try it. Berthold swept the hair up, polished it, swirled it to take on tiny jewels.


RAWLINGS

THE BANG POMPADOUR with upswept sides and back—John Hall's version of this new evening coiffure. Mr. Hall has always worked for the softest effect possible, achieves it here, in a style that needs little pinning, stays in place thanks to good shaping. 26 E. 56th.



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VOGUE

INCORPORATING VANITY FAIR

NOVEMBER 1, 1950, CONTENTS

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NORMAN PARKINSON

COVER: Hurrying along toward the dinner which (it says here) *she* will cook—a young woman in a new, through-winter costume. Adapted (excellently) from Schiaparelli, a bulky little greatcoat of rough, raw Oxford grey wool. The closing line is Schiaparelli's saw-tooth-buttoning. The coat, about $70. Gloves by Superb, $8. Lipstick, Schiaparelli's "Vivacious." All at Bonwit Teller. Coat, also I. Magnin. Red wine cloche, John Frederics.

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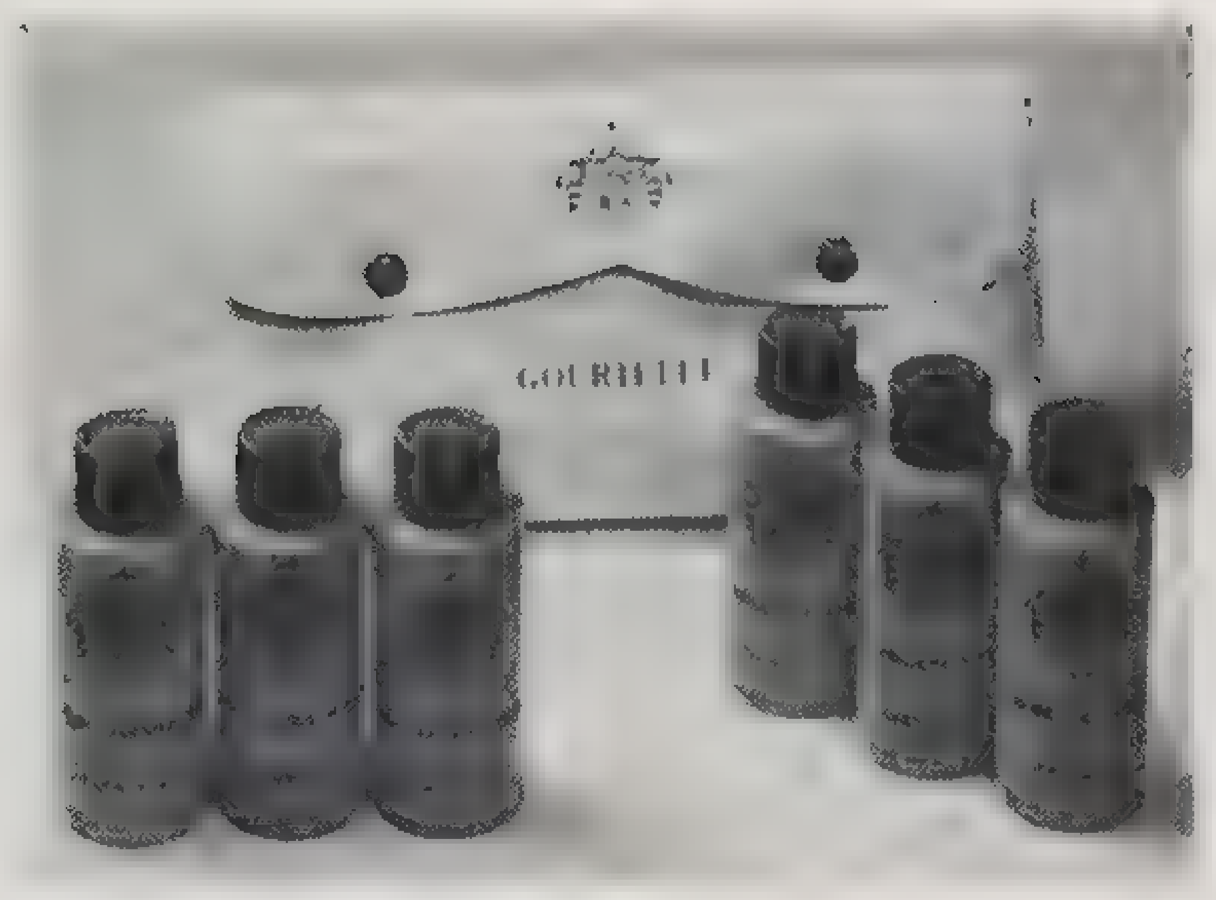

1

DISCOVERIES IN BEAUTY

2

3

MIEHLMANN

4

1. Gourielli makes a point of plastic (this case, its bottles); brings you a six-part beauty program. Among them: Five O'Clock Masque Estrolar Throat Oil. Bonwit Teller.

2. This is an entirely new concept in hand care by Lady Esther. Called Hands Up, it not only pampers hands and arms, but also serves as a cover-up for freckles and lines. In four skin tones. At Stern's.

3. This is a new anti-perspirant deodorant called Ebb. It is a creamy, quick-flowing liquid that dries almost instantly. Several drops daily do a competent, pleasant job. Altman has it.

4. In keeping with a trend toward emphatic reds: Dorothy Gray's Red Trey, a new lip and nail colour—a clear, true red. Heart-studded lipstick and nail polish are packaged together. Altman has them.

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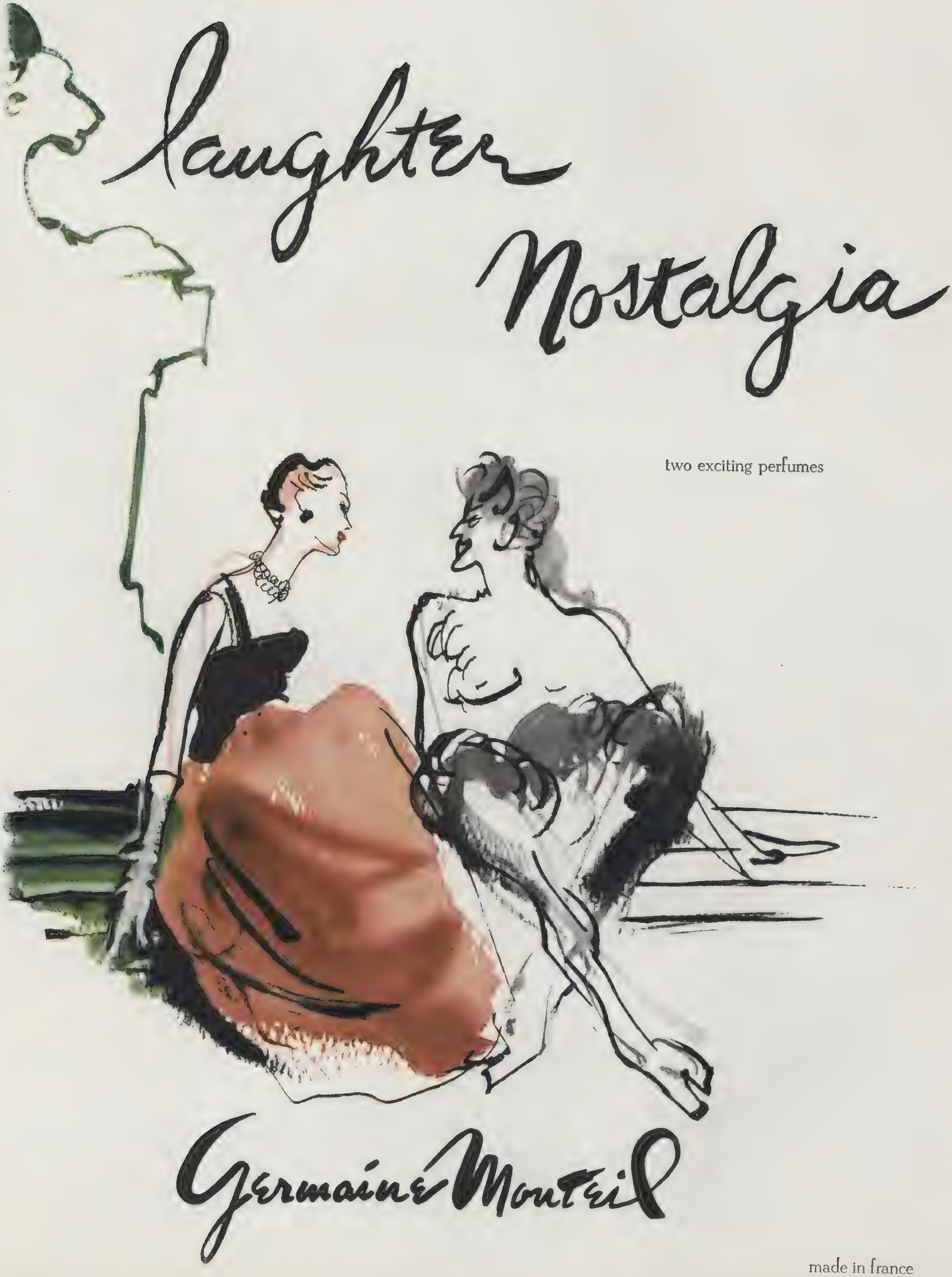
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FRENCH FRIED
POTATOES

POTATOES FRIED IN MAINE,
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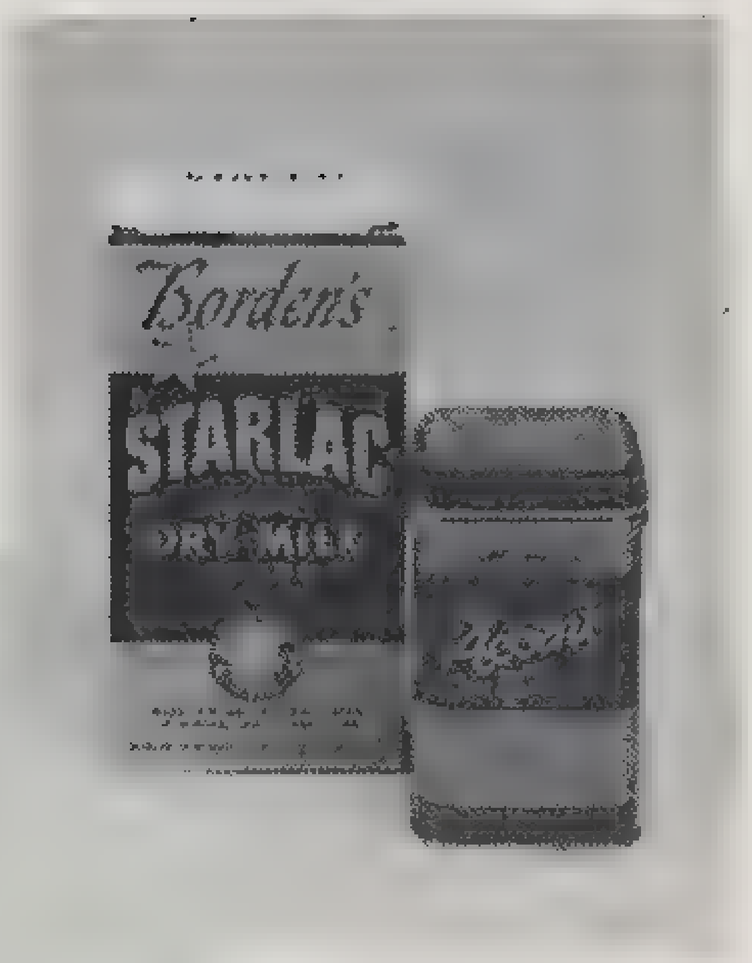

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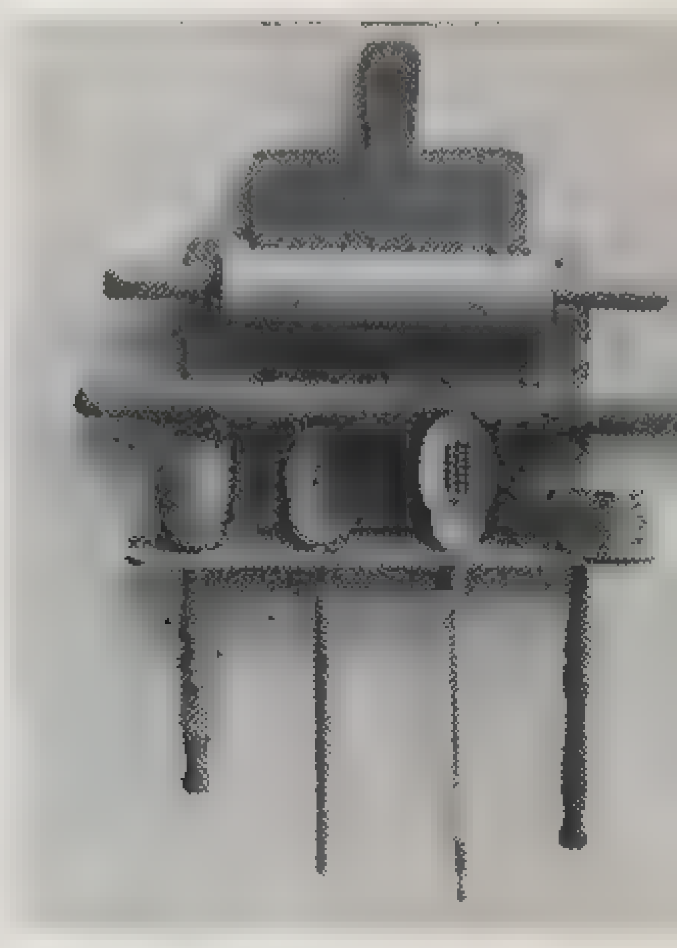
VOGUE'S

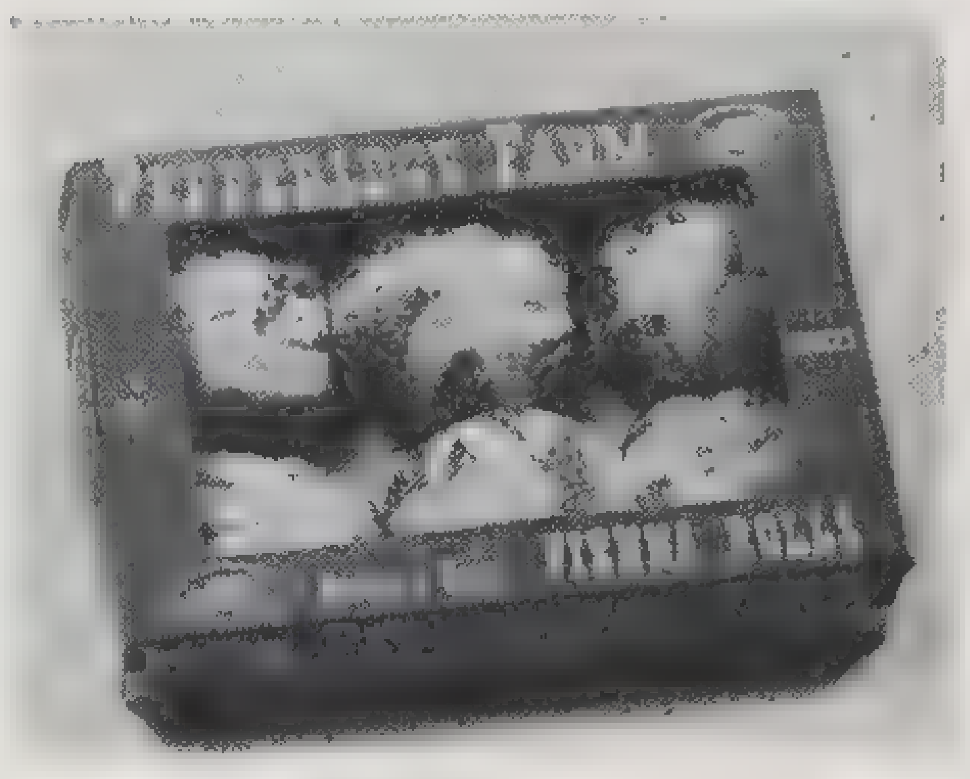
eye view of
a cook in time

CAFÉ ESPRESSO POT,
HEAT-PROOF HANDLES.



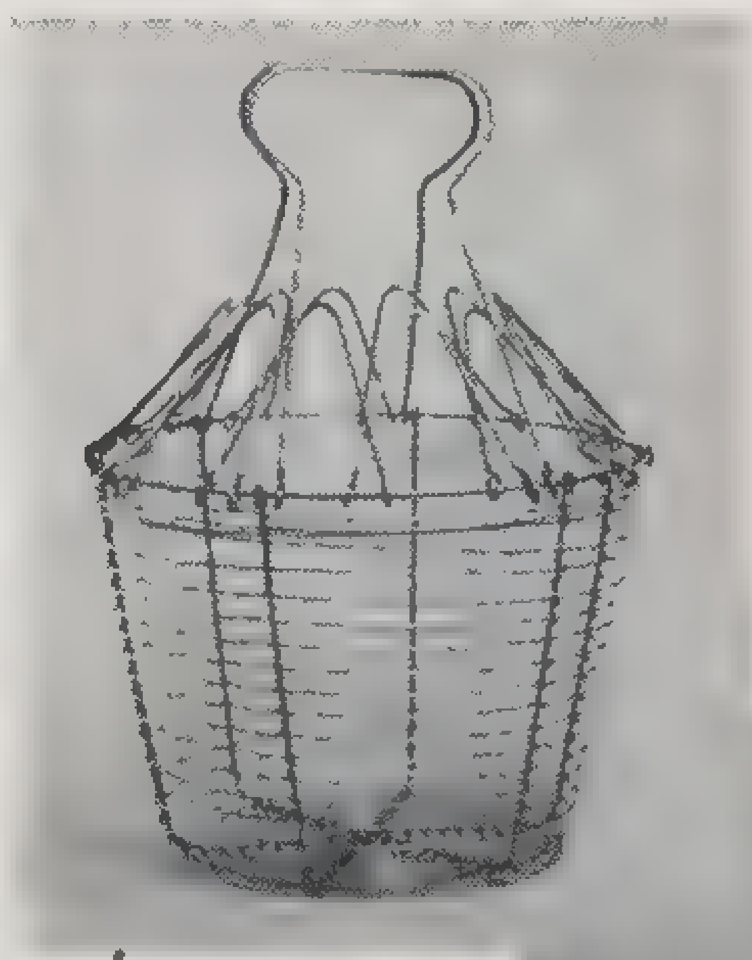
THE WOODEN MUSTS, RACKED.

ROLLS—MIXED IN CONNECTICUT,
BAKED AT HOME.

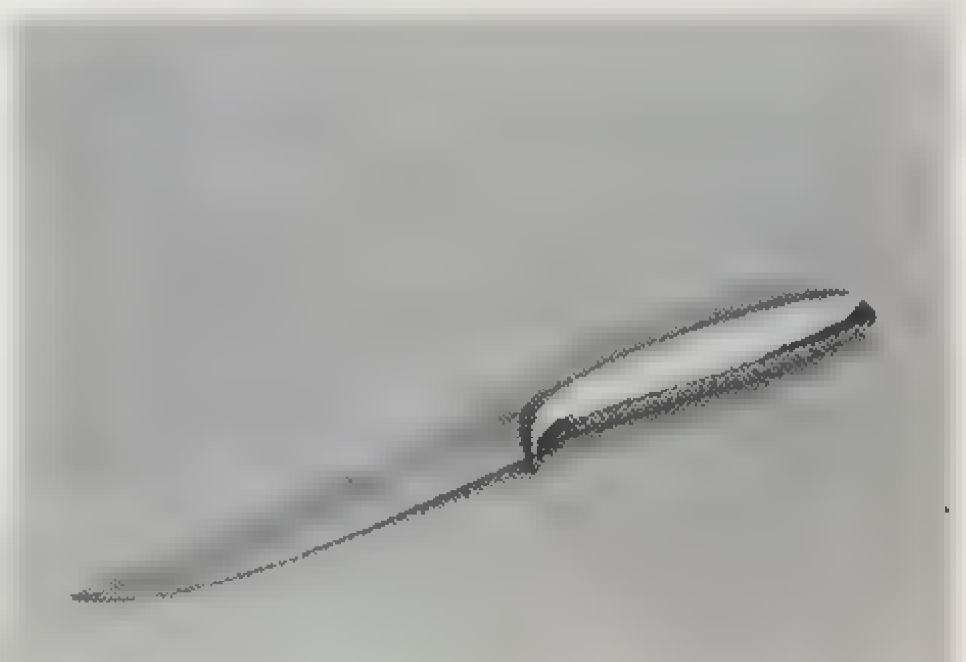


Millions, of course, cook because that's one way of getting food to table.
(Today, there is one domestic worker to every eighteen families.)
Other millions cook because they like it—too.
Some people (men, mostly) are one-dish experts. Others (young mothers)
follow this current pattern: they do all of the cooking themselves,
and have a nurse for the young children.
Some people read cookbooks the way other people read best-sellers.
Some amateur cooks earn professional cooking certificates;
Nicholas Roosevelt and Clarence Dillon are both Cordon-Bleu pupils.
The Duchess de Talleyrand and the Countess di Zippola: certificate-holders.
Some people would rather do all their own cooking.
Mrs. Stuart Symington, of Washington, is the family's cook;
the Symingtons' one-man staff is a chauffeur. The Brian Ahernes
do all the cooking at their grape-ranch; specialty, a *polenta*,
an Aherne defense used whenever Jean Negulesco and his recipes
visit the ranch for a cooking contest. Some people like to do
their own cooking in the middle of the night.
William Paley, for one,
who has had a Pullman kitchen built
into his dressing room, is a 3 A.M. cook;
specialty, eggs with knackwurst.
Madame Arturo Lopez-Willshaw keeps
her own small, perfect kitchen upstairs
near her rooms in her great Paris house.
Some people catch the food they cook.
Roy Atwood cooks the duck he shoots.
Then Alfred Lunt is, of course, the expert on Swedish cooking questions.
Marlene Dietrich, the crawfish-in-champagne specialist.
Some people have *methods*. Horst P. Horst, one; he times
his cooking by cigarettes smoked.
And some people, more and more people,
it seems, are working guests; they come to dinner,
and bring themselves as cooks.

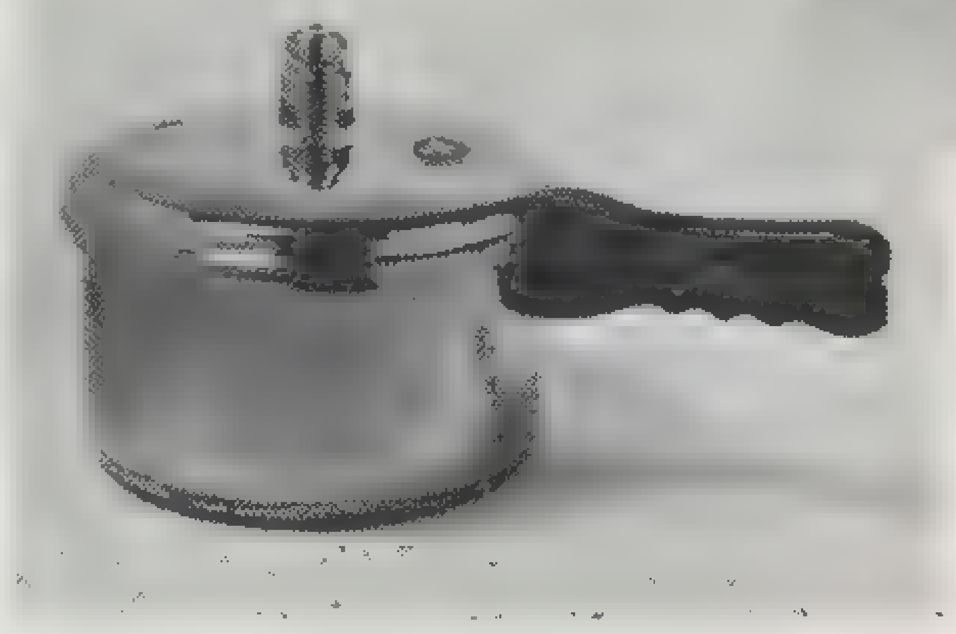
GREENS BASKET, OF WIRE.



STEEL KNIVES, ALL LENGTHS.

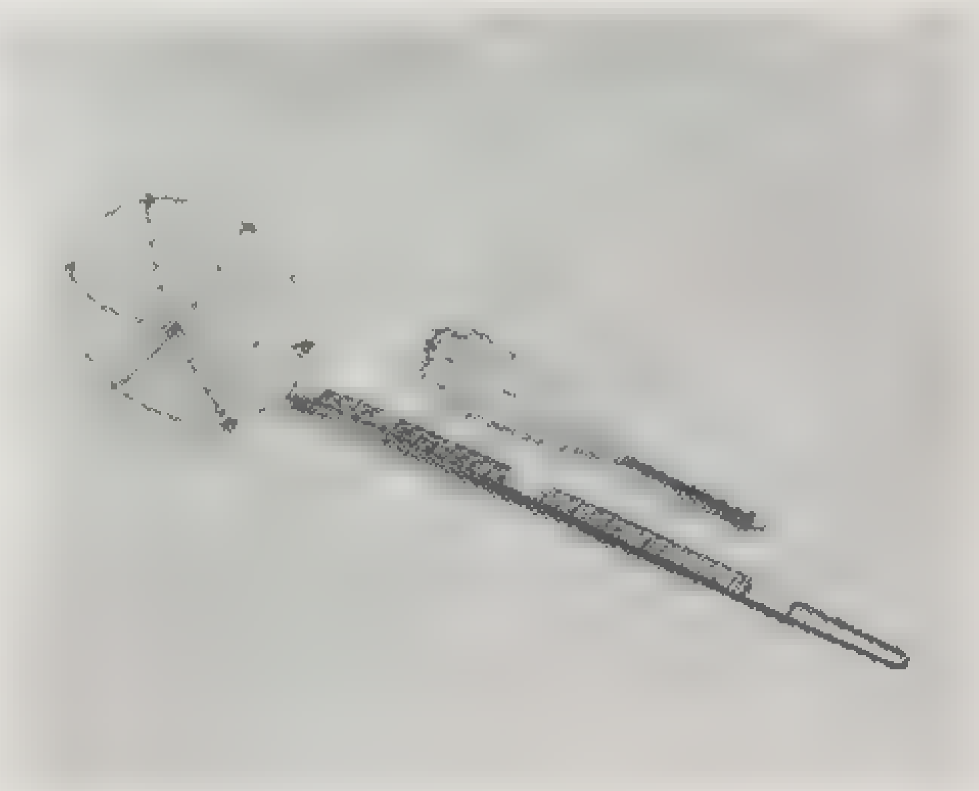


EGG CODDLING UNIT
VIA ENGLAND.



PRESSURE COOKER, COPPER BASE.

CORK DERRICK FROM ITALY.



WIRE WHISK, WIRE SPOON.

CASSEROLES, NEW SHAPES.

FOR PURÉES, RICH SOUPS,
FROTHY DESSERTS . . .
AN ELECTRIC BLENDER.

CONCENTRATED ORCHARD.

MIEHLMANN

MINUTE MAID
ORANGE JUICE

THE NEW COOKS

There's a revolution going on in the kitchen. And Madam's in the kitchen, too, right along with the revolution. She has not, however, a trace of the Cinderella complex, and, far from day-dreaming herself away from the stove, she has found realistic ways of keeping herself happy in front of it.

It helps her to know *why* she's spending more time in the kitchen. She knows that the expert cook, the specialist who started out years ago as a kitchen maid, and will not double as a waitress, baby-sitter, or even door-answerer, is, even when find-able, a luxury to be devoutly avoided in most households. This means that the "cook" in many households has become a kitchen maid for her mistress, who (and this is change) has become as proud of her abilities to plan and cook the family food as her great-great-grandmothers were in their time. Or maybe there's no service in the house. To do the work oneself is sometimes less confining than to run a household with paid help—who are often unwilling to put up with the irregular or uncertain hours that are part of so many people's living plans today.

Anyone who cooks, or helps cook, has plenty of company, and recipes are swapped or held close to the vest with all the canny strategy that used to be reserved for the address of, say, a really good little dressmaker. Descriptions of new dishes, and the many possible theories of putting them together, have become conversational assets.

And the industrial age, which has so blithely taken over the laundry, the cleaning, the dishwashing, and, even, the garbage-disposal problems of the household, has also taken firm hold of our menus. But the mass-produced foods, of an excellence and variety undreamed a few years ago, have one drawback: and that is the very uniformity of their excellence. You can have a good meal from cans and packages and blocks of ice with your right hand in a sling, and your mind miles away. But the unadorned food you choose from the can, the package, the ice, will taste (if you follow implicitly the primer instructions) exactly like the last time you chose it; and the *same* when you are served it by well-meaning but literal friends. In the words of Mr. Berlin's famous ballad, it will be true to you—ALWAYS. This consistency can be a boring ingredient in any romance, even the fitful one between a busy woman and her kitchen, so we are all for the surprise element. For imagination. For the switch on the old theme. For keeping everybody—and yourself—guessing.

There is a growing opinion (and not flippant either) that with all the really good prepared, and almost-prepared, foods in the markets, some sour cream, several tins of beef consommé, bay leaves, peppercorns, parsley, dried Italian mushrooms, modern kitchen equipment, a pot of chives on the window sill, a little wine—and plenty of ideas—you can cook *almost* anything. What you need, besides the excellent kitchen-easy, mass-produced foods is not so much rules, as exceptions to them. Not so much recipes as the courage of your taste buds. For exceptions, then, and borrowed courage—see the ideas on page 182 and for ideas from other cook-hostesses (and cook-hosts) see the next six pages.

A *recipe for dressing, not the salad, but the cook*

These days, cooking and entertaining are often simultaneous pleasures. And so Claire McCardell has whipped up this delicious recipe: an apron of gingham to tie, *à la Directoire*, over a dress of mat rayon jersey. Apron, of Galey & Lord gingham, $20; dress, $50. Lord & Taylor; Neiman-Marcus; Carson Pirie Scott. The salad bowl, the fork and spoon, all of natural mahogany, from Georg Jensen.

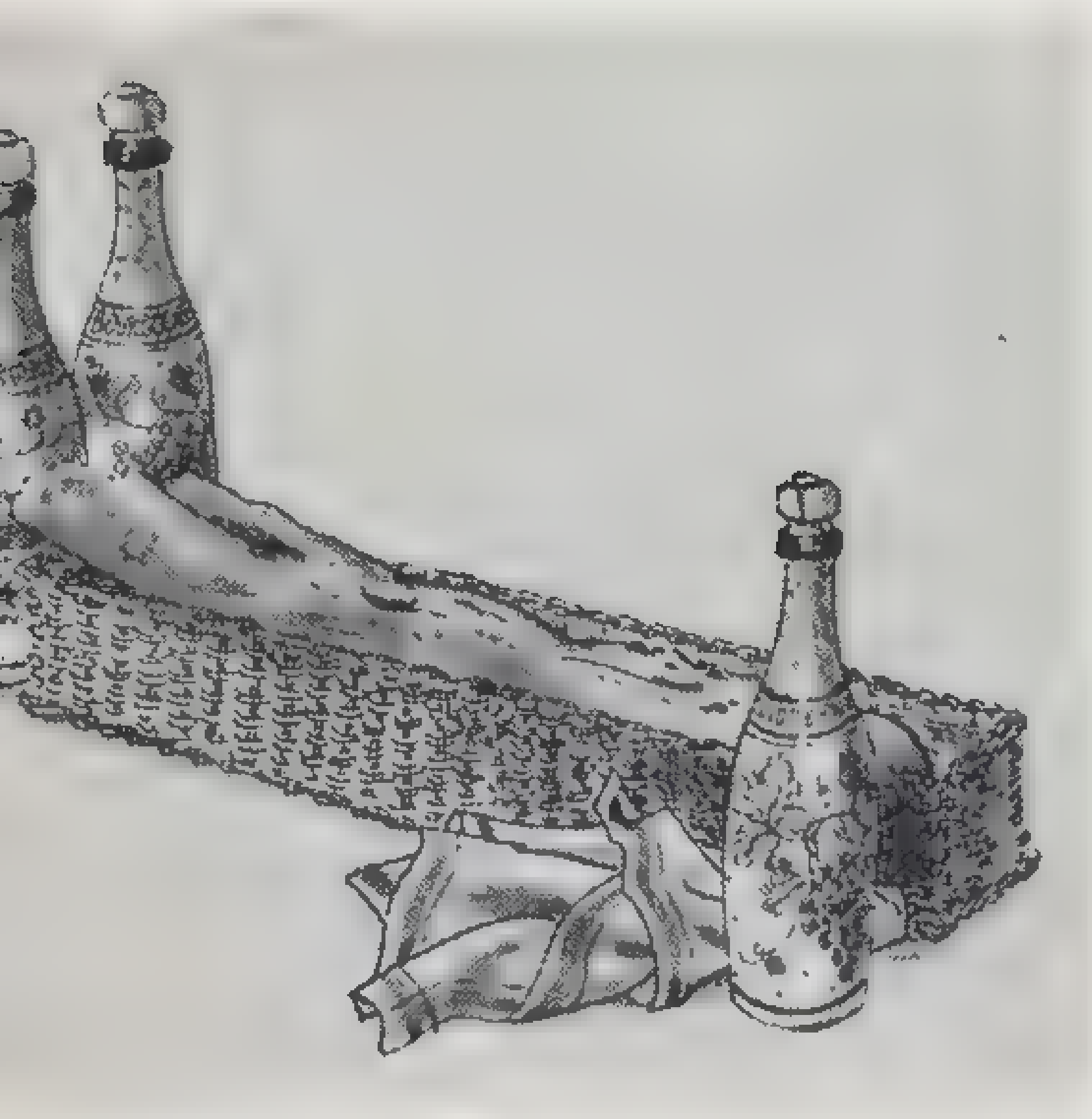
NORMAN PARKINSON

"I'd rather have a nurse for the children and do all the cooking myself"

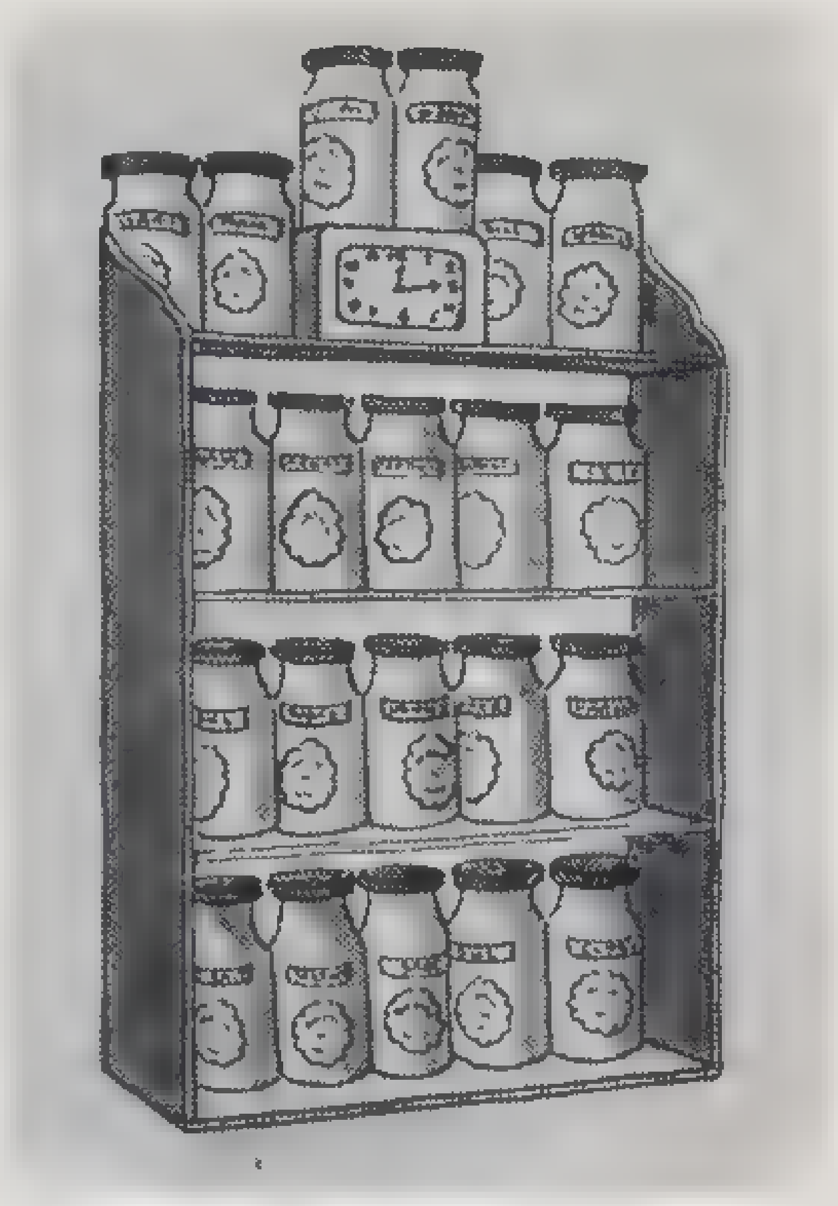
NORMAN PARKINSON

MRS. BERTRAND TAYLOR, JUNIOR

Young Mr. and Mrs. Bertrand Taylor, junior, have two babies, a nurse, a small apartment in New York, a small house for summers at Sands Point, and a cook: Mrs. Taylor herself. Mrs. Taylor says that she is, literally, an everyday cook, but that her husband can be relied upon to turn out the really bang-up specialties. However, she has learned to add special flavour to simple food: result, easy, but non-routine food. Her bias is French—a choice that goes beyond the recipes themselves, and into the air of the household, itself. (The young nurse is French; the country kitchen, with red geraniums in the window boxes, was patterned after a French country kitchen; the paintings on the walls of the city apartment, charming French primitives which the Taylors collected in Paris.) Mrs. Taylor compiles casserole dishes because they can be prepared ahead of time, laces her dishes with wine and herbs, and has a *poulet sauté*, a *bœuf bourguignon,* and a red kidney bean-and-onion casserole that have become her own specialties. She lists her indispensables: first, her two basic cookbooks, *The Boston Cookbook* and *Clementine in the Kitchen;* second, her copper Revere pans; third, her collection of dried herbs in jars. The organization of cooking and dining space in her small flat plays a fairly active rôle in her plans. The doors dividing the kitchen from the dining room are louvered, painted white. The dining table is painted green; the chairs, green, with pink cotton seat cushions. Instead of walls on each side of the slatted doors, there are glass shelves for china; the shelves so built that their contents can be reached from either side, kitchen or dining room.

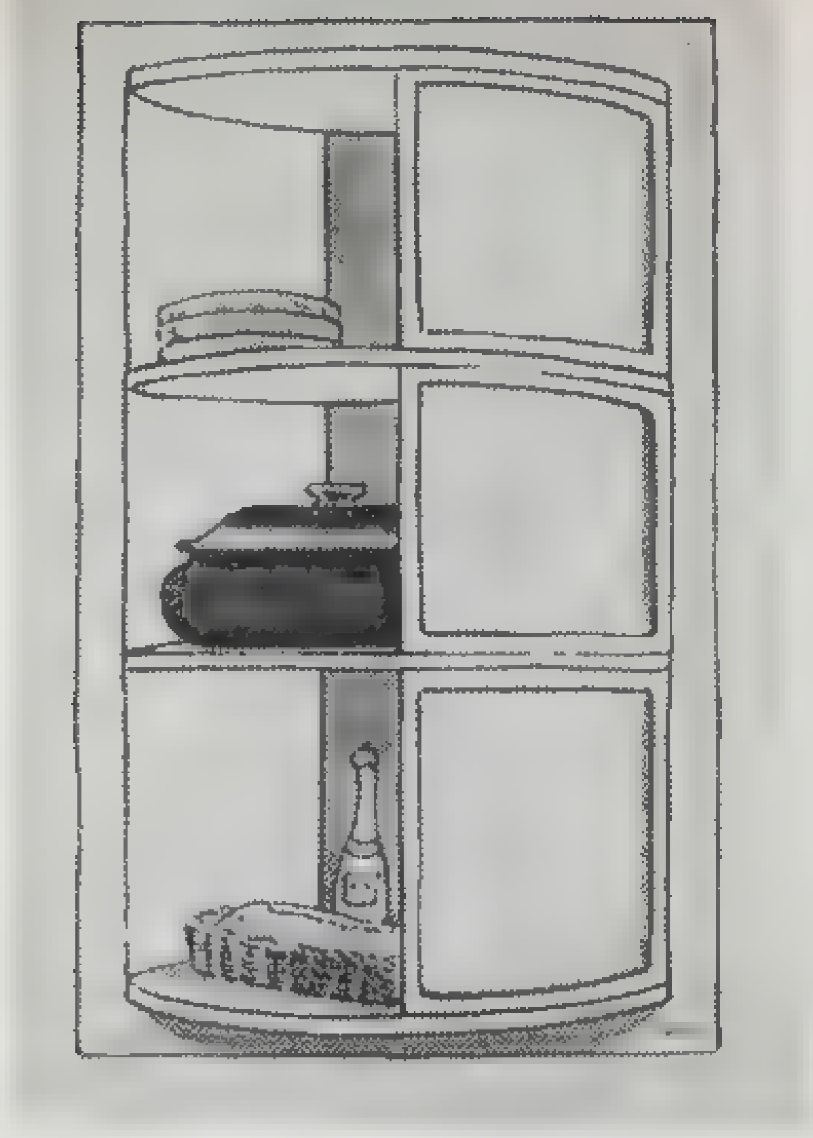


FRENCH BREAD, A BASKET TO SCALE; WINES FOR FLAVOURING



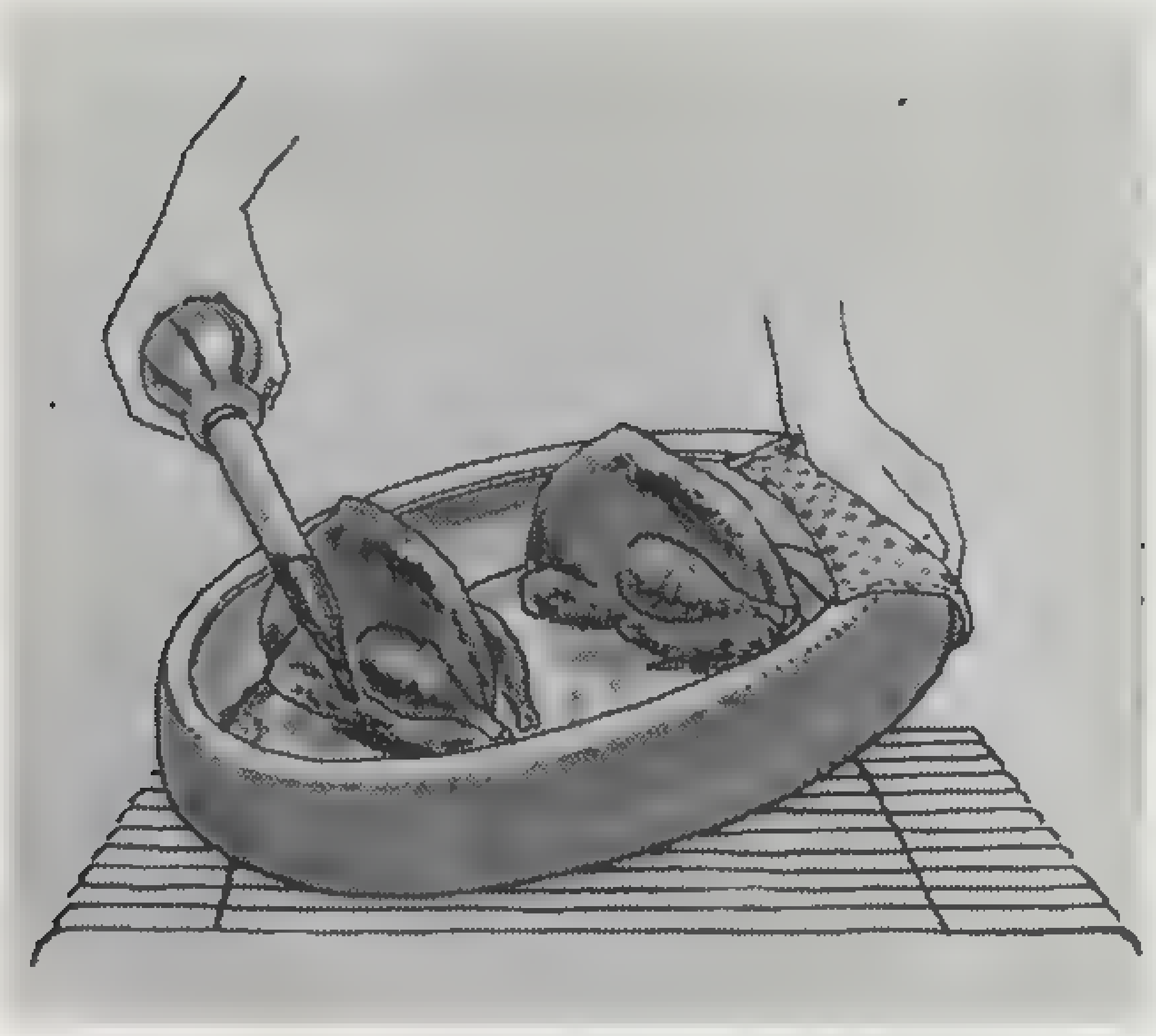
HERBS—WITHIN REACH

CASSEROLE DISHES ALLOW MRS. TAYLOR TO BE HER OWN GUEST.



THE BELLS' BUTLER: A TURNTABLE

MR. AND MRS. BERTRAND BELL, JUNIOR



BASTING DROPPER

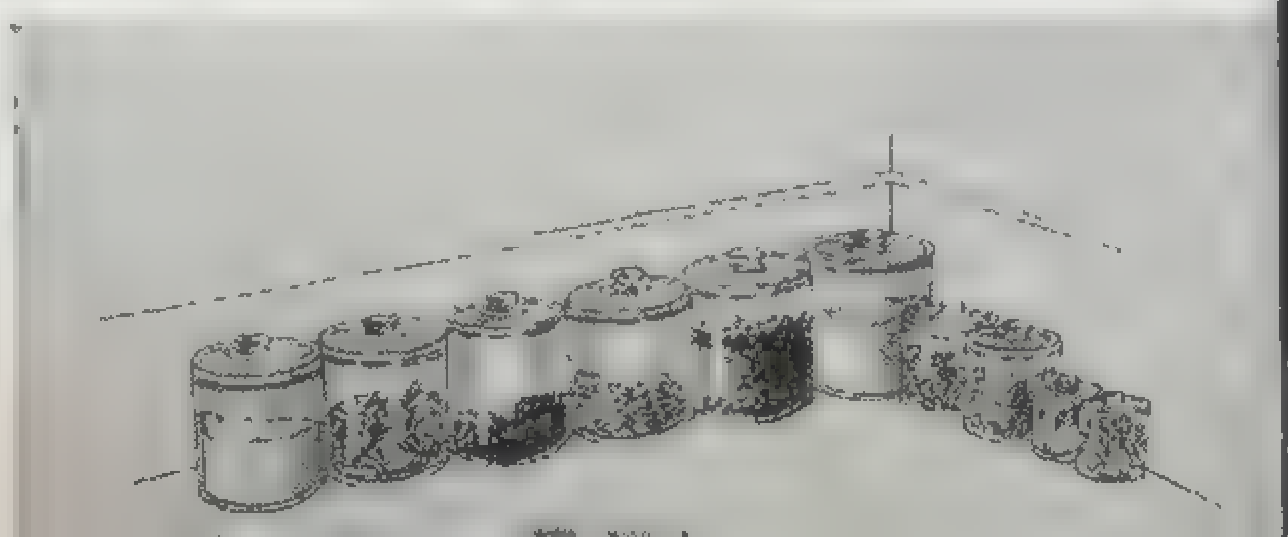
"Without a cook, we can eat when—and what—we like."

Mr. and Mrs. Bertrand Bell, junior, live in an enchanting Palladian house in Bedford Village, New York. Mrs. Bell's roses are her hobby, Red Cross is her volunteer job, and the family cooking, her day-in day-out assignment. Her only assistance is part-time help with the cleaning—but Mrs. Bell finds the very absence of domestic help a real luxury: the family eats when, and what, and with as many guests—as they like. However busy she is, Mrs. Bell seldom uses canned foods or prepared quickies. She is a serious, gifted cook with a philosophy on the subject. 1. No one can have too many cookbooks. 2. Anyone who can taste can cook. 3. If you have to cook, you might as well cook well. 4. Indispensable: iron stewing pots to keep long-cooking dishes (which are the heart of her own menus) from scorching. (When she went to Army camps with her husband during the war, she took her iron stewing pot with her.)

Most days, she cooks for two—her husband and herself. But on week ends, and in the summer, when the grown children are at home and nephews and nieces come to visit, the family may be some eight people. Whether she is cooking for two or for eight, Mrs. Bell's plan is essentially the same: one large, substantial dish (chicken piani, or oxtail soup, or sole ambrosia) and salad mixed at the table by Mr. Bell. The family system runs to dishes that can be made ahead of time, leaving the kitchen organized. On Saturday mornings, Mrs. Bell likes to make, for the week end, creole dishes and curries which are the better for "standing." Her idea about costs: since steaks and roasts *must* always be expensive first-rate cuts, but since first-rate dishes can be made of less expensive stewing meats. . . . Exactly.

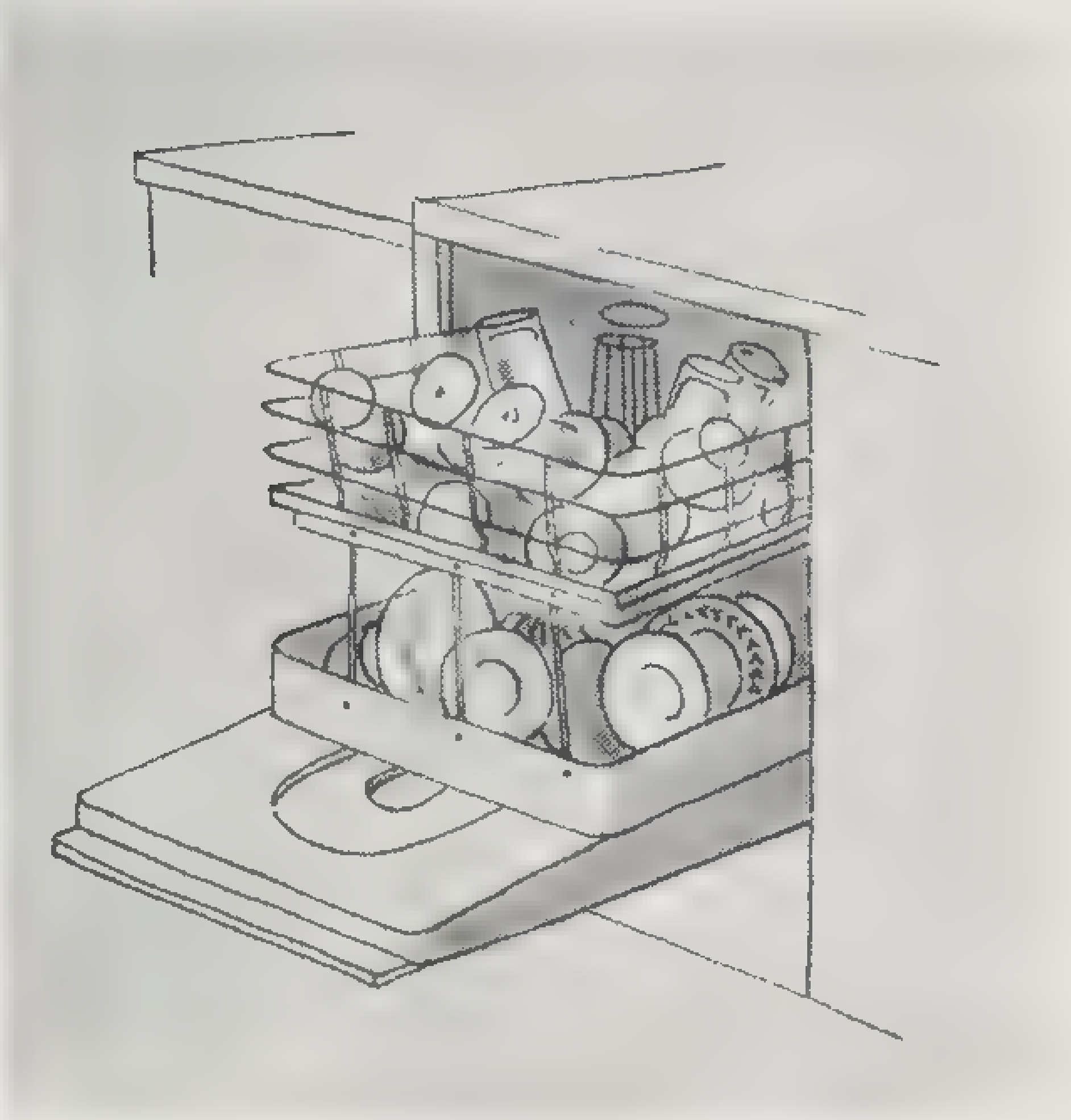
MRS. BELL'S INDISPENSABLE: AN IRON STEWING POT

UNDER GLASS: THE DRIED STAPLES



SKETCHES BY DEVRIES

MR. AND MRS. GEORGE W. STAEMPFLI



THE CLEAN-UP SYSTEM

"Almost everything, from a Swiss Cookbook"

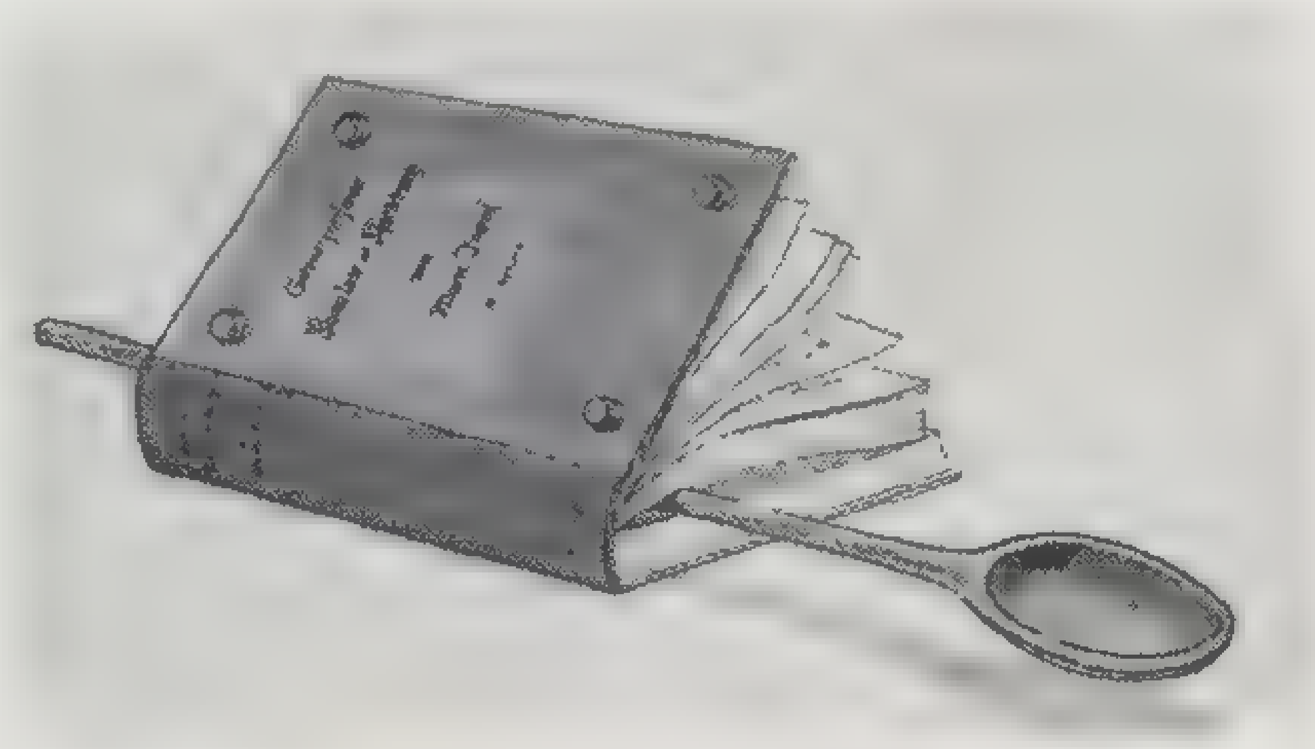
Now back in America after three years in Bermuda and Switzerland, the young George Staempflis have a small white colonial house in Armonk, New York, and a young baby. Their household "aide" is a once-a-week cleaning woman, a baby-sitter's telephone number—period.

Before her marriage, Mrs. Staempfli (who was Fordyce Ewing) took a few cooking lessons at the Cordon Bleu School, but had no occasion to practise what she had been taught. They had always had a cook—in Switzerland, a cook so good that Mrs. Staempfli decided to accept no substitute. Remembering what she had learned by watching the cook, and prompted by an old Swiss cookbook, Mrs. Staempfli has learned to reconstruct the menus and dishes of their European life. She has learned to cook well, and to fit her cooking around the baby's demands. Another factor in her jig-saw schedule is this: her husband, whose portrait abstracts and pencil drawings were shown at Knoedler's last year, paints in his studio at home. Which means that the regular plan is for three meals a day, every day, cooked by Mrs. Staempfli.

She says that these are dependable assistants: her Swiss cookbook (this, printed in German, and translated, in emergency, by her husband); an herb-collection; an electric dishwasher; and frozen vegetables, canned soups to mix with other canned soups (one composite: clam chowder blended with cream of chicken soup). A local baker prepares-to-order flaky biscuits for Mrs. Staempfli to bake at home; and a fish-dealer who boils lobsters for her for the lobster casserole which is a Staempfli stand-by when guests are expected. Whatever short cuts Mrs. Staempfli uses, she varies with herbs toward a Swiss taste. She bakes, too; one dessert is a Swiss apple cake, a good dinner-party dessert because it can be refrigerated overnight, between mixing and baking.

The Staempflis have a dinner party almost every week—but whether guests are expected or not, Mrs. Staempfli does not let her cooking interfere with her pleasure in wearing for dinner a fascinating series of dinner shirts and skirts—the skirts long, but not long enough to trail on the kitchen floor.

THE WEATHER-PERMITTING DINING ROOM: AN OUT-OF-DOORS ARBOR.



IRREPLACEABLE: AN OLD SWISS COOKBOOK

"Many things from a chafing dish"

What Mrs. Frederick Payne thinks about cooking is this: she finds it a soothing ritual—far more soothing than the process of trying to find a superb professional cook. She has taken on the job herself with enthusiasm and this much help—a nine-to-five maid whom she has trained to prepare vegetables and certain dishes ahead of time, and who leaves the kitchen in good order for the actual business of cooking.

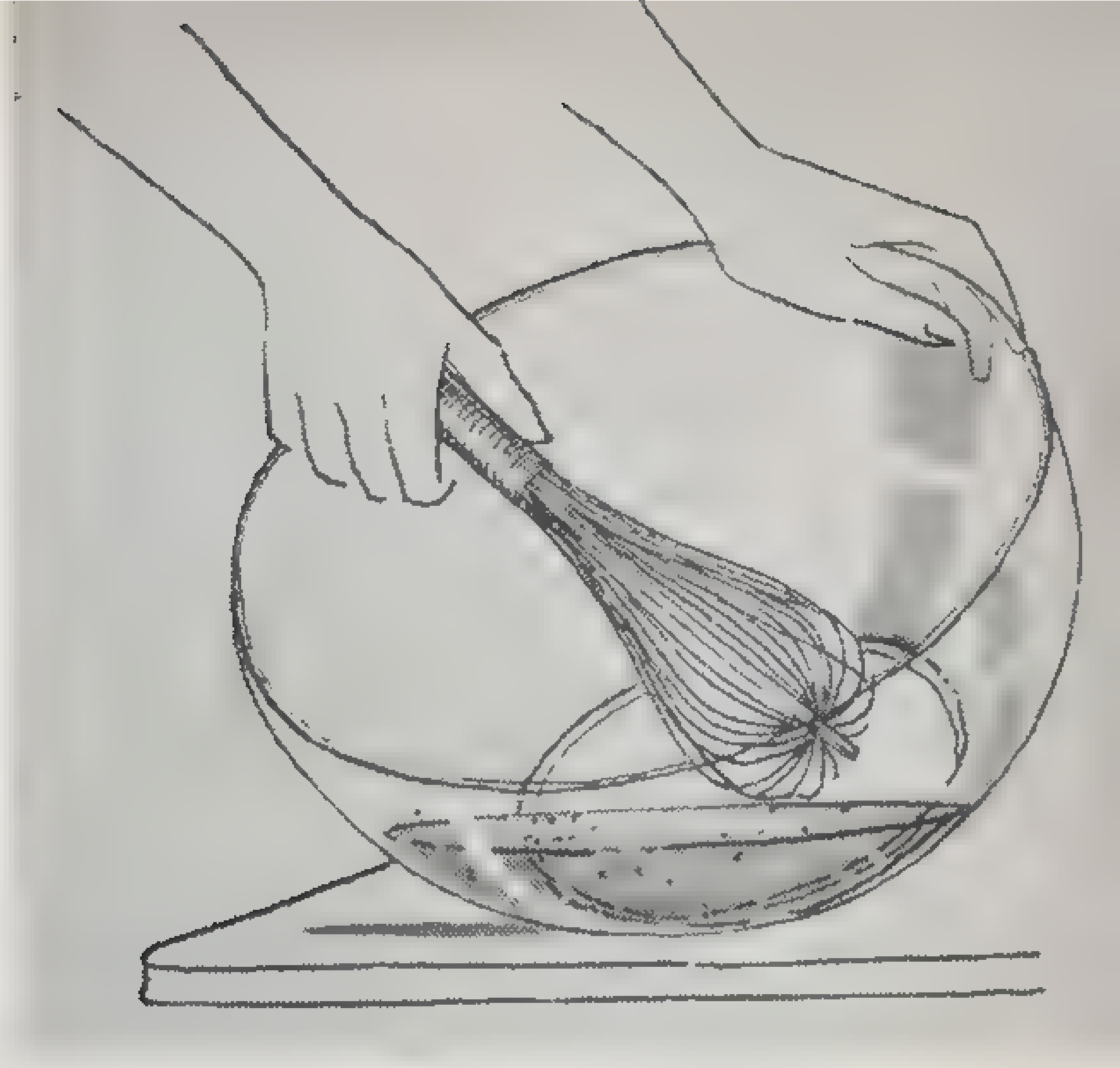
Mr. and Mrs. Payne live in an apartment in a reconstructed house in the Seventies in which the living space is almost two-thirds sitting room (there's a small, narrow dining room, a pocket of kitchen). They have arranged the furniture in the big sitting room in a way that gives them an alternate, and charming, dining place. Two low, deep, blue velveteen banquettes are drawn up beside a marble fireplace; there the Paynes dine, most nights, on a table before the fire. For this kind of dining, Mrs. Payne often uses a silver chafing dish—cooking in it, or using it as a hot plate for such a dish as *veau pappiette.*

Mrs. Payne has taken cooking lessons—but most of her dishes are from her "own" cookbook, a scrapbook of recipes collected from everywhere. She has a few, consistently-used store-bought compounds—a favourite beef concentrate, for instance, called Band V which she substitutes for made-at-home stock, and uses for beef consommé. But on the whole, Mrs. Payne is not inclined to use pre-prepared ingredients in any of her cooking. She makes almost everything at home, including peach ice cream, which she turns in an old-fashioned hand machine.

Invariably, she uses the equipment of a serious cook: wire whisks for soufflés and sauces, to keep the consistency air-borne. She has an electric mixer (muscle-power) which she uses for her excellent broccoli soufflé. These and her big copper mixing bowl are among her premises for cooking success.

The Paynes give after-theatre supper parties (in which case, the maid stays on), serving the food at a buffet on the long table in the dining room. Almost everyone gravitates to the sitting room and the banquettes and extra tables set up there; one dish is always kept warm and ready in the chafing dish at the big table.

For supper parties, one menu is: large cold salmon surrounded with cold tomatoes stuffed with cucumber; *sauce verte;* curried chicken hash (the chafing-dish dish) with rice pilaff, raisins, and almonds; French bread and pumpernickel; salad, cheeses, fruit, miniature éclairs; Italian coffee. Another supper menu: crabmeat au gratin with rice (in the chafing dish); chicken galantine; duck *foie gras* in aspic; cold string bean salad; cheeses.

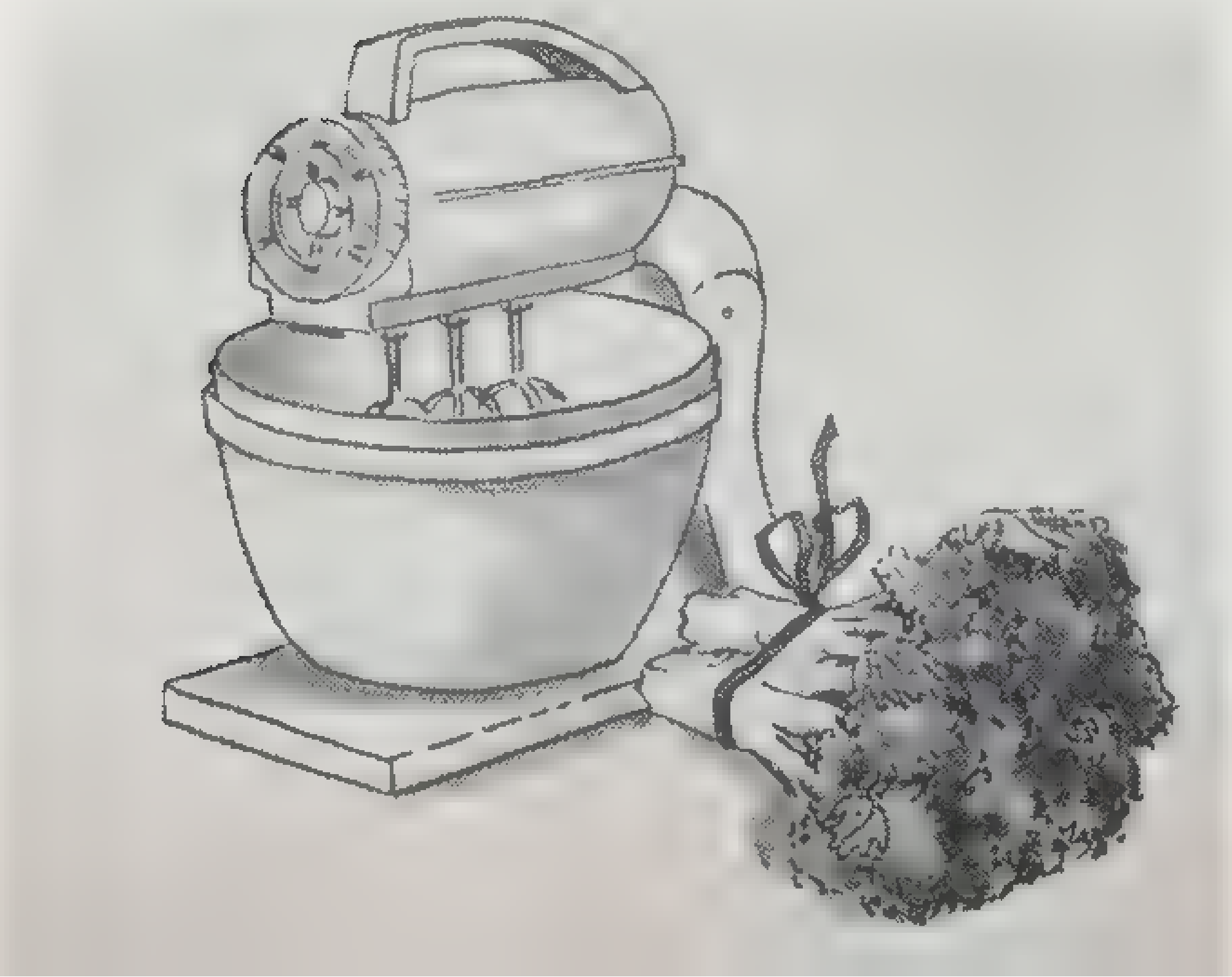


WIRE WHISK FOR SAUCES

MRS. FREDERICK B. PAYNE

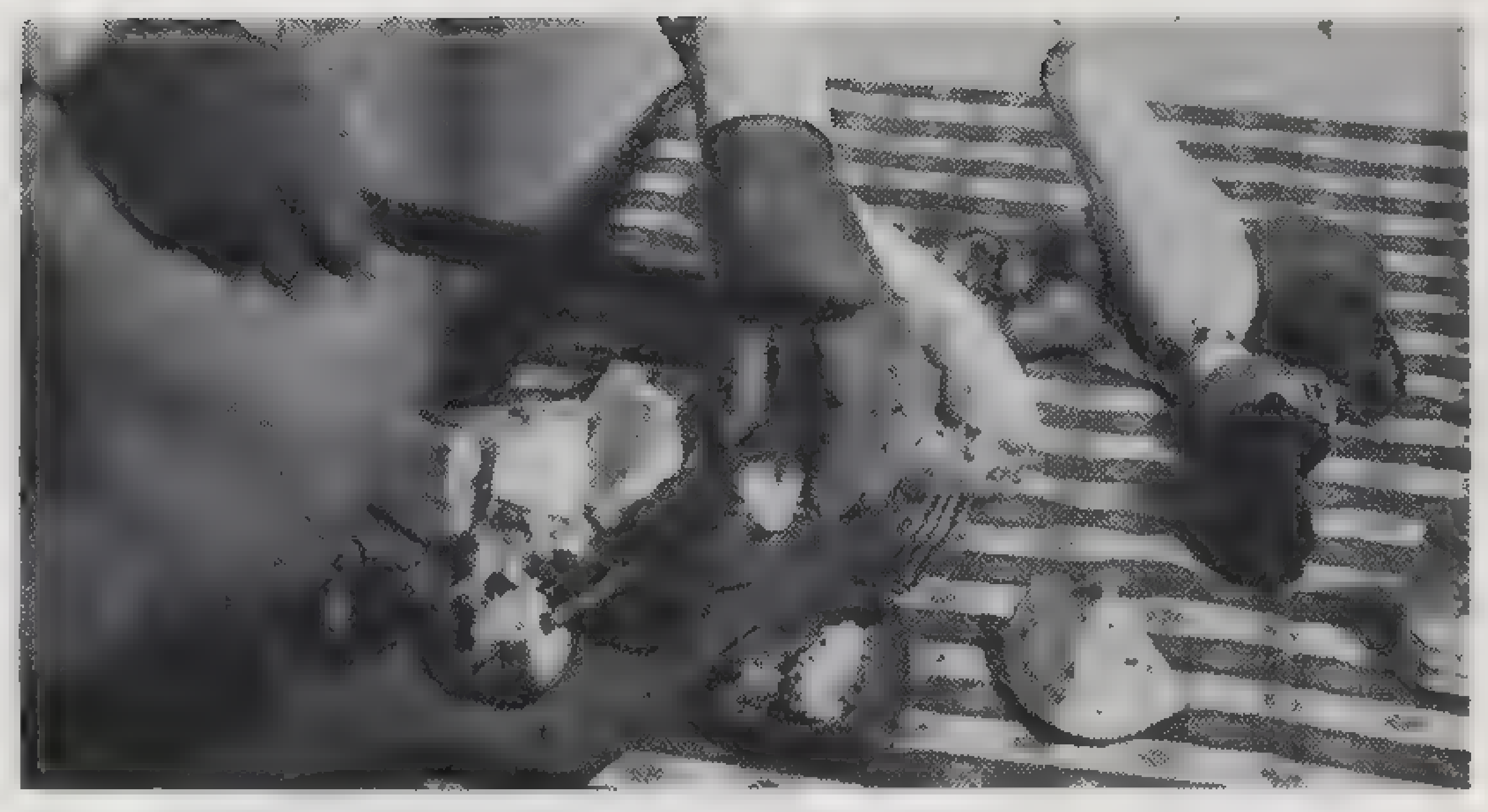
NORMAN PARKINSON

BASIS OF BROCCOLI SOUFFLÉ



SKETCHES BY DEVRIES

ROBERT DE VEYRAC



THE MAKINGS OF "RATATOUILLE PROVENÇALE": CUBED EGGPLANT.

"I'm a Sunday cook."

Robert de Veyrac is an industrial designer, a painter, an illustrator; he is also a superb cook, celebrated as such by his friends—for whom he particularly likes to cook Sunday lunch. His menu: instead of cocktails, orange juice with champagne, mixed to taste (the champagne primarily for a dash of sparkle); *prosciutto* and melon; *ratatouille provençale* with boiled white rice; green salad; cheeses, fruits; vin gris; Italian coffee with a twist of lemon peel.

Mr. de Veyrac was born in France, his wife is American—but his cooking is dominated by a Mediterranean taste, an acquisition of his years in Italy and Morocco. He thinks that food should be simple, abundant, and based on the fresh produce available in the markets (his leek and potato soup is an illustration of available abundance). Although he likes a warm note of Mediterranean seasoning in food, Mr. de Veyrac thinks that often Americans overdo the use of herbs, one herb cancelling the flavour of another. He uses at most two herbs for any given dish, and these, with a sparing hand. Fresh herbs are by far his preference; he adds them only in the last minutes of cooking, as he believes that lengthy cooking destroys their savour. He uses freshly-ground pepper and *gros sel* which he grinds in a salt mill. He never fries in butter, preferring (and in order named) Italian or French olive oil. However, he uses oil lightly, for crispness.

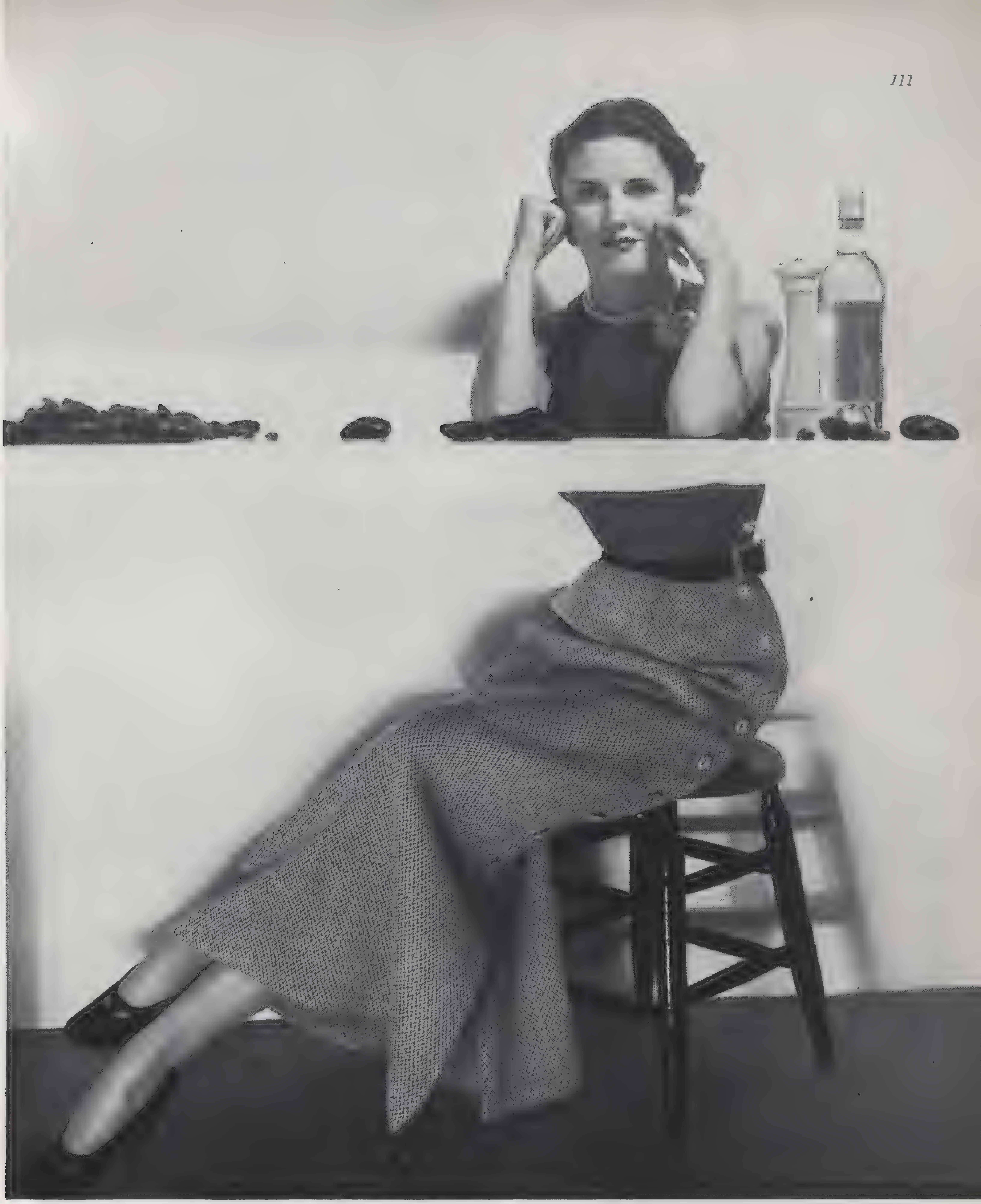
VIN GRIS ("LIKE A ROSE FROM ALSACE").

Mr. de Veyrac considers no luncheon or dinner complete without cheese or French bread. He does not like, or serve, sweets—although he finds two French-childhood treats *still* treats: a "*canard*"—a lump of sugar dipped in brandy; and "*le gouter*"—a slice of chocolate on a piece of French bread. His own day begins with a coffee seldom served in America: Italian coffee with hot milk.

"We are all-day cooks."

Count and Countess René Bouët-Willaumez (he is Vogue's artist "R.B.W.") like cooking, talking about cooking, preparation for cooking. What's more, they like to catch the food they cook. Because Count Willaumez is Breton, and because they now live a shell's throw away from the sea at Glen Cove, Long Island—the Willaumezes have turned Long Island Sound into their kitchen's best source. There they gather their own mussels, clams, tiny blue point oysters, and *bigorneaux* (the miniature sea snails that are rarely eaten in America, and are delicacies in France). Thus, the household dishes: *moules ravigotte*, or *poulette* clam soup done with olive oil, garlic, and parsley. The meals themselves are never elaborate. Usually, the plan is for one principal dish (which might be a superb lamb stew or *blanquette de veau* or roast chicken stuffed with white grapes or a delicious sea-food something) to which French fried potatoes are invariably added. For Count Willaumez, French fried potatoes are the only possible vegetable, and no meal is complete without them. (To avoid what would otherwise have to be a perpetual smell of cooking fat, they use the frozen kind, well crisped.) Cheese, fruit, and salad (this, often water cress gathered from their own stream) are the rest of the meal; there is always a big bottle of red or white wine on the table.

When friends drive out for luncheon or dinner,



NORMAN PARKINSON

COUNTESS RENÉ BOUËT-WILLAUMEZ

meal-planning is sport in which everyone participates; guests may ask for their favourite dishes. In summer the Willaumezes do much of their cooking on their patio outdoors, and she does the preparatory work, such as shelling peas or fixing cucumbers, sitting with her guests where they are, outdoors or in the drawing room. She never cooks in an apron. She is an individualist about at-home clothes—wears, for dinner, this sort of costume:

Countess Willaumez in a black and white tweed skirt, ankle-length, with rhinestone buttons; a red velveteen top. She made her own clip of shells she found in Florida, and combined them with brilliant coloured stones. Her skirt, of De Land wool, $23. Top, of Juilliard velveteen, $15. Both by Chee Armstrong, at Saks Fifth Avenue; Garfinckel's. Giant pepper mill of fruit wood, $5 at the Post Mart. Bordeaux white wine. Barton & Geustier's *Graves.*

DINNERS TO FLATTER YOUR GUESTS

10 two-course menus

BY SHEILA HIBBEN

"Come home to dinner with me tonight; there are two small chops and you shall have one." This is a good invitation and one that I accept if I can. It means that my host would rather eat a single chop in my company than two without me, and I am flattered. "Come to dinner a week from next Thursday and take potluck," is, on the other hand, a formula that I detest. I detest the meal thrown together without love, which the formula suggests and, if I can help it, as I almost certainly can, I shall not let myself in for an evening in which a certain bleakness implicit in the invitation will, I suspect, not be confined to the food.

There is a current conspiracy to prove that really nice guests want no special preparation undertaken for their benefit. I think that what guests, nice or otherwise, like to feel is that, while their hostess has conveyed a comfortable sense of intimacy by offering a family menu, she has, by the thought and care with which she has executed it, indicated that the occasion is not only pleasurable but important.

I am reasonably sure that the minor sin of inviting friend, or even foe, for a drink accompanied by something or other shaken out of a bag is not among those chalked up against me. When, therefore, in my turn, I am offered cocktail provender tasting of its pasteboard container, I forlornly recognize the impulse to provide such refreshment as an indication that small delight is taken in my company.

The meal that makes one feel that one's presence is anticipated with pleasure is not, necessarily, the elaborate meal. The compliment implied in an invitation to a dinner party is, after all, only a conventional one; it is the intimate, informal meal in which the few dishes have been planned with the utmost care that makes a guest know he is treasured. If the supporters of the soup-roast-dessert pattern could be made to realize the inestimable value of one splendidly prepared dish, there would be less confusion over the term *simplicity*, which all agree to praise and which few understand. There might be a certain number of casualties—some hostesses might lose their touching faith in the universal efficacy of the *flambé* dessert—but if a cook here and there learned that a good meal starts from the heart rather than from cherries jubilee, the *important dinner of two courses* would no longer be a contradiction in terms.

Menu 1

The trouble involved in producing a fine dish is not always in the cooking. Here is a way of preparing beef that is a breeze in itself, but which entails great patience and determination in dealing with the butcher, who never heard of Beef Slivers and is all against them, anyway.

*With cocktails: Codfish with garlic on toast rounds**
BEEF SLIVERS*
CAULIFLOWER WITH LEMON BUTTER
BAKED FARINA DUMPLINGS GRATINE
POPOVERS
MOULDED SOUFFLÉ*, RASPBERRY SAUCE

A pleasant district red wine from one of the Côte de Nuits vineyards would be nice company.

Menu 2

(A Saturday-after-Thanksgiving dinner)

The Thanksgiving menu is too rigidly set in tradition to afford much excitement, but second-day turkey is something else. Let a day elapse after the feast—with, perhaps, beefsteak, between—and then do lovely, unexpected things to the remains of the gobbler.

With cocktails: Oysters Casino
TURKEY SLICES IN CREAM*
STUFFED ZUCCHINI
HOMINY-GRITS SOUFFLÉ
FRENCH ROLLS
APPLE MERINGUE SQUARES*

A 1947 Alsatian Riesling, served very cold, should be welcome.

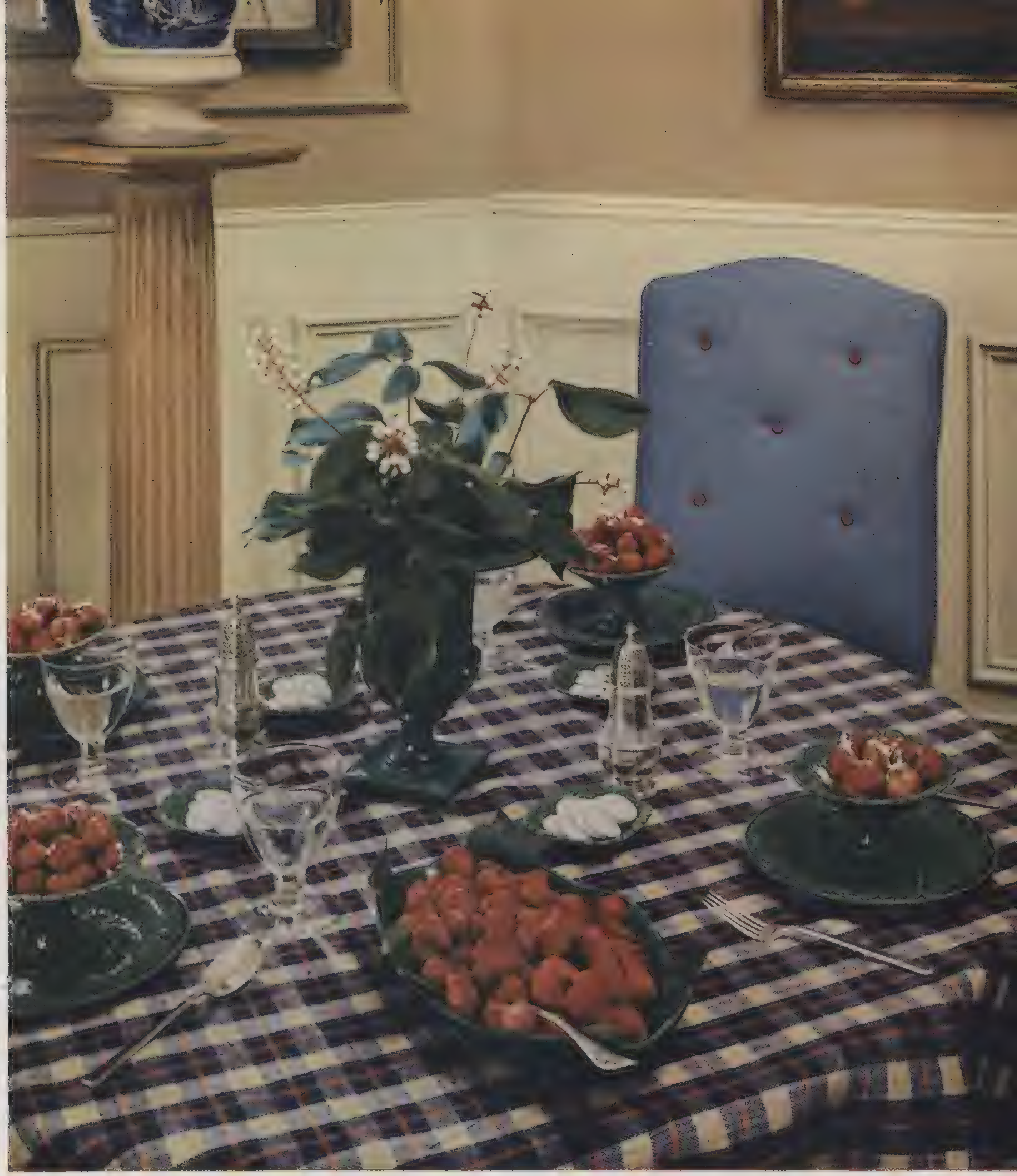
Menu 3

Poached leg of lamb, perfectly cooked, can make this simple meal into a party.

With cocktails: Knob celery julienne
in mayonnaise, on squares of black bread
POACHED LEG OF LAMB WITH PIQUANT EGG SAUCE*
SMALL NEW POTATOES IN BUTTER
GREEN SALAD
FRENCH BREAD
BAKED CUSTARD WITH TOASTED ALMOND MERINGUE

A youngish Volnay served.

(Continued—with recipes for starred dishes—on pages 174-175)



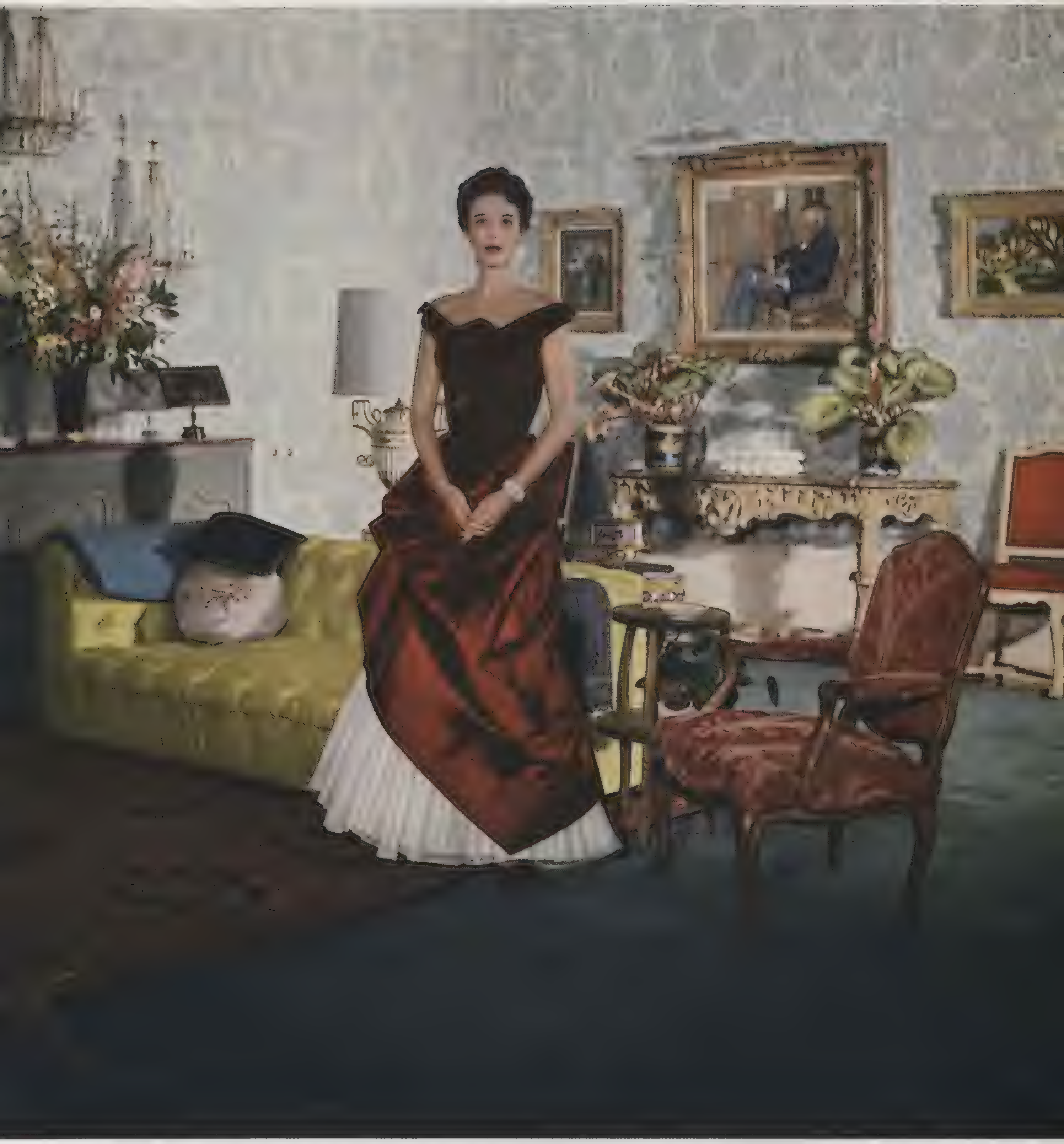
HAANEL CASSIDY

As an alternate to conventional "centrepieces," Elinor Merrell, antiquarian, shows wildflowers—for country luncheons on pottery, or with embroidered muslin and porcelain. *Above:* Wild white baneberry against a luncheon cloth of plaid handwoven linen. Belgian crystal goblets by Val St. Lambert. The bold cloth and the antique English pottery, from Elinor Merrell. The sterling silver, Lunt's "Modern Classic" pattern (details on page 166). The setting arranged by Ballenger & Roop, photographed at their gallery.

Wildflowers for winter tables

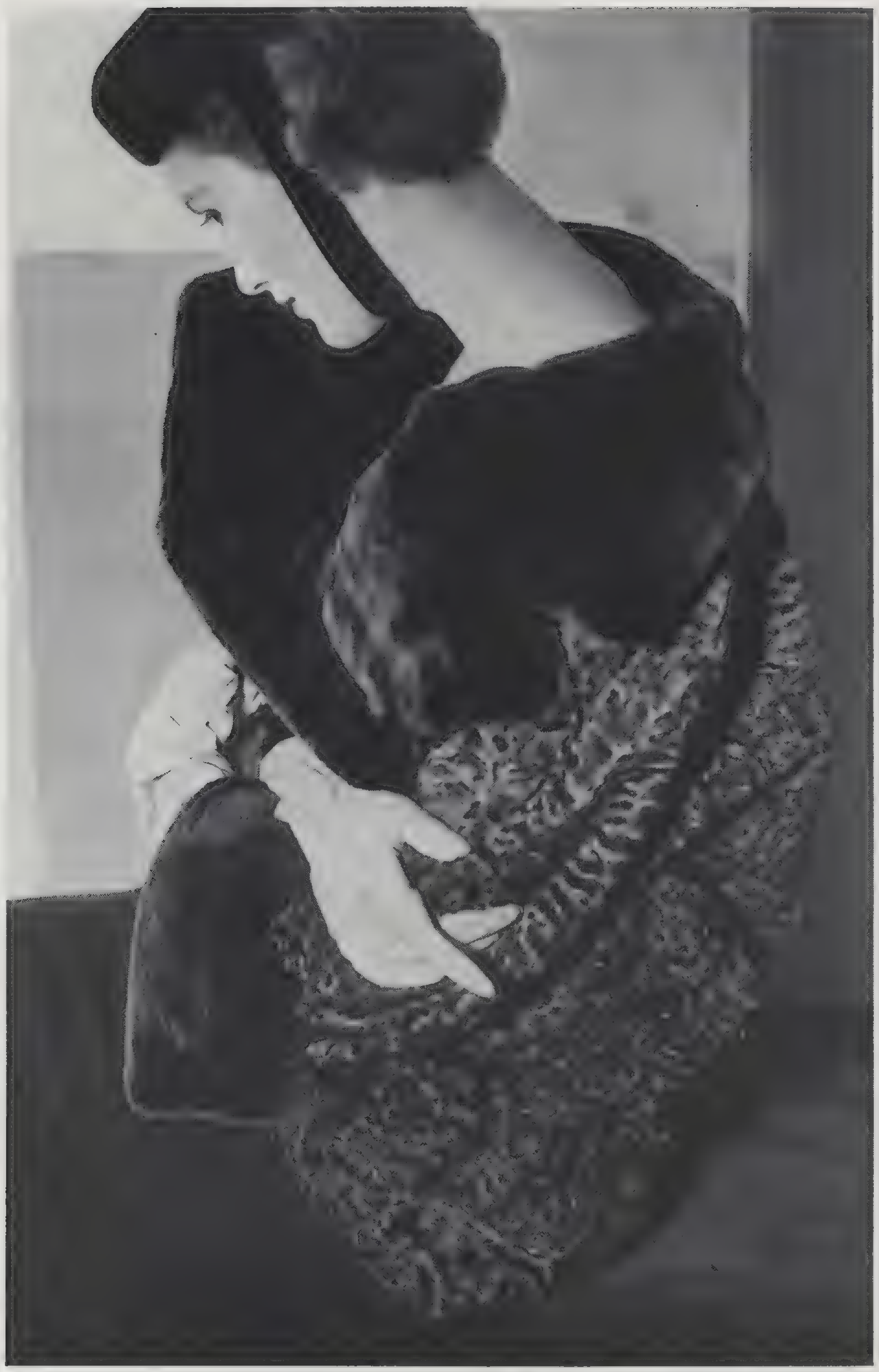
MRS. WILLIAM S. PALEY IN HER HOUSE "KILUNA FARM"

Mrs. William Paley, who is a recognized American beauty, was formerly Barbara Cushing. She is the mother of four children, the eldest, a boy of eight. Mrs. Paley is actively interested in plans to build a new hospital—to be called The North Shore Hospital—in Manhasset, Long Island, where she and her family live all year round at "Kiluna Farm." The house was decorated by Mrs. Paley and George Stacey. Their prompting elements: first, the many fine French Modern paintings: over the fireplace, a Cézanne; on the wall behind Mrs. Paley, a Rousseau,

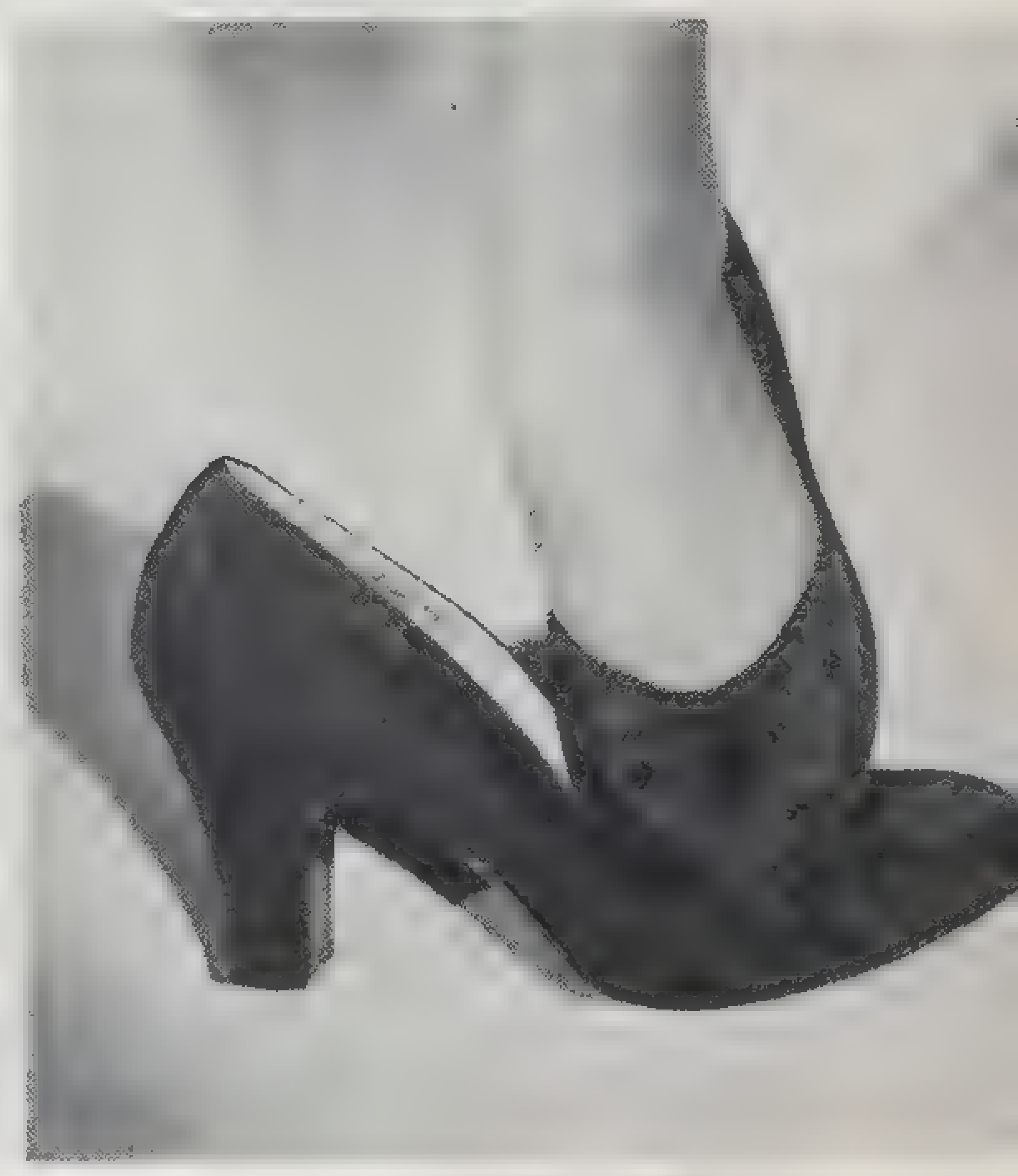


RAWLINGS

a Toulouse-Lautrec, a Matisse; in the stair well, Picasso's famous "Boy with the Horse." Second, Mrs. Paley's amusing and charming collection of objects and furniture: boxes and bibelots (many of them given by friends) of all periods, of all countries, controlled only by Mrs. Paley's affection for them. In the living room, the paintings, the bright little "treasures," the great bunches of field flowers, are grounded against green-blue hand-screened canvas walls, a green-blue carpet. Mrs. Paley is photographed here in a dress made for her by Charles James; the point of it, a play of textures. A polonaise of velvet and satin in the same deep ruby red with different lights, and a pleated underskirt, unexpectedly rough and starchy, of white cotton.



FUR NEWS

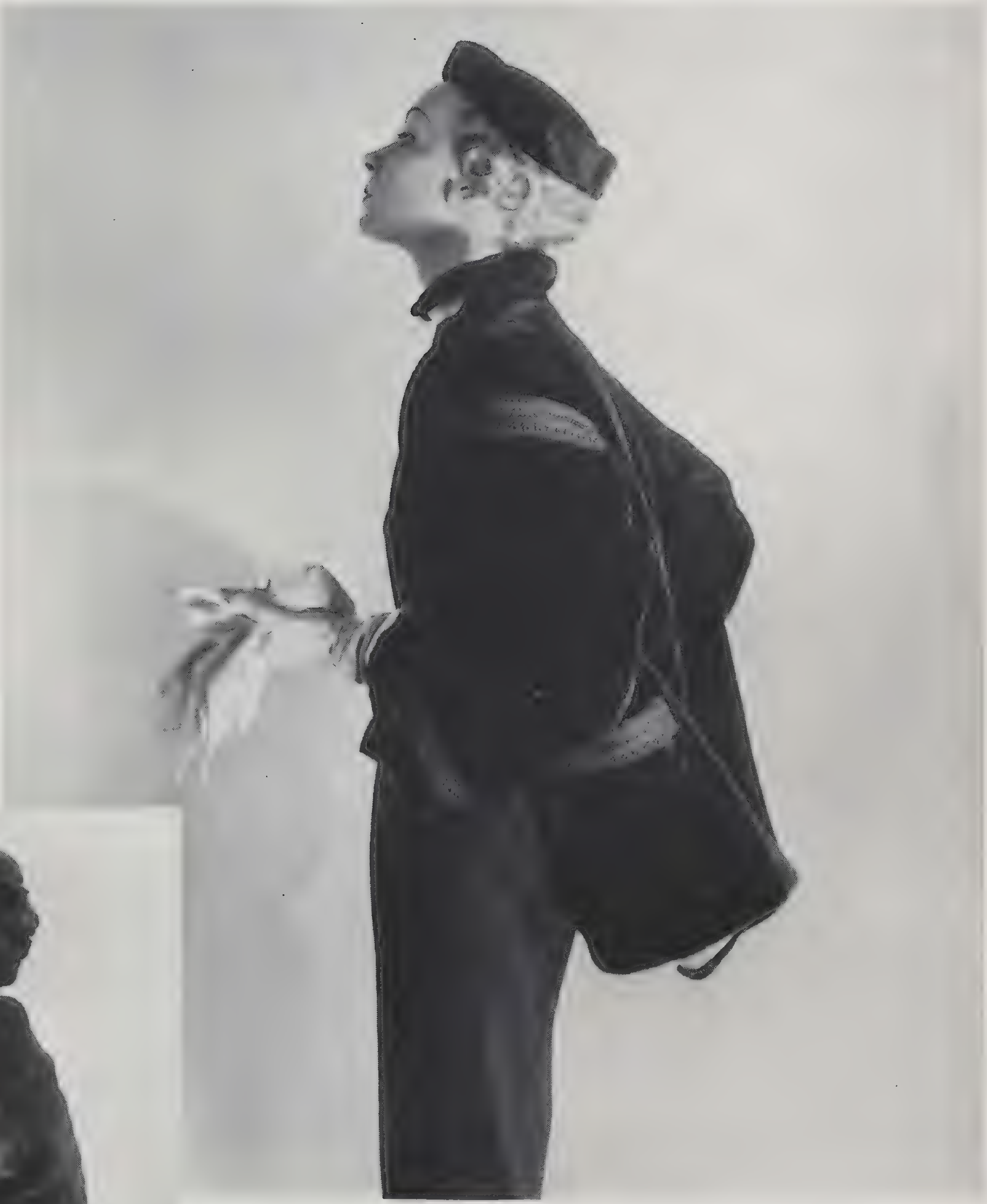


NORMAN PARKINSON

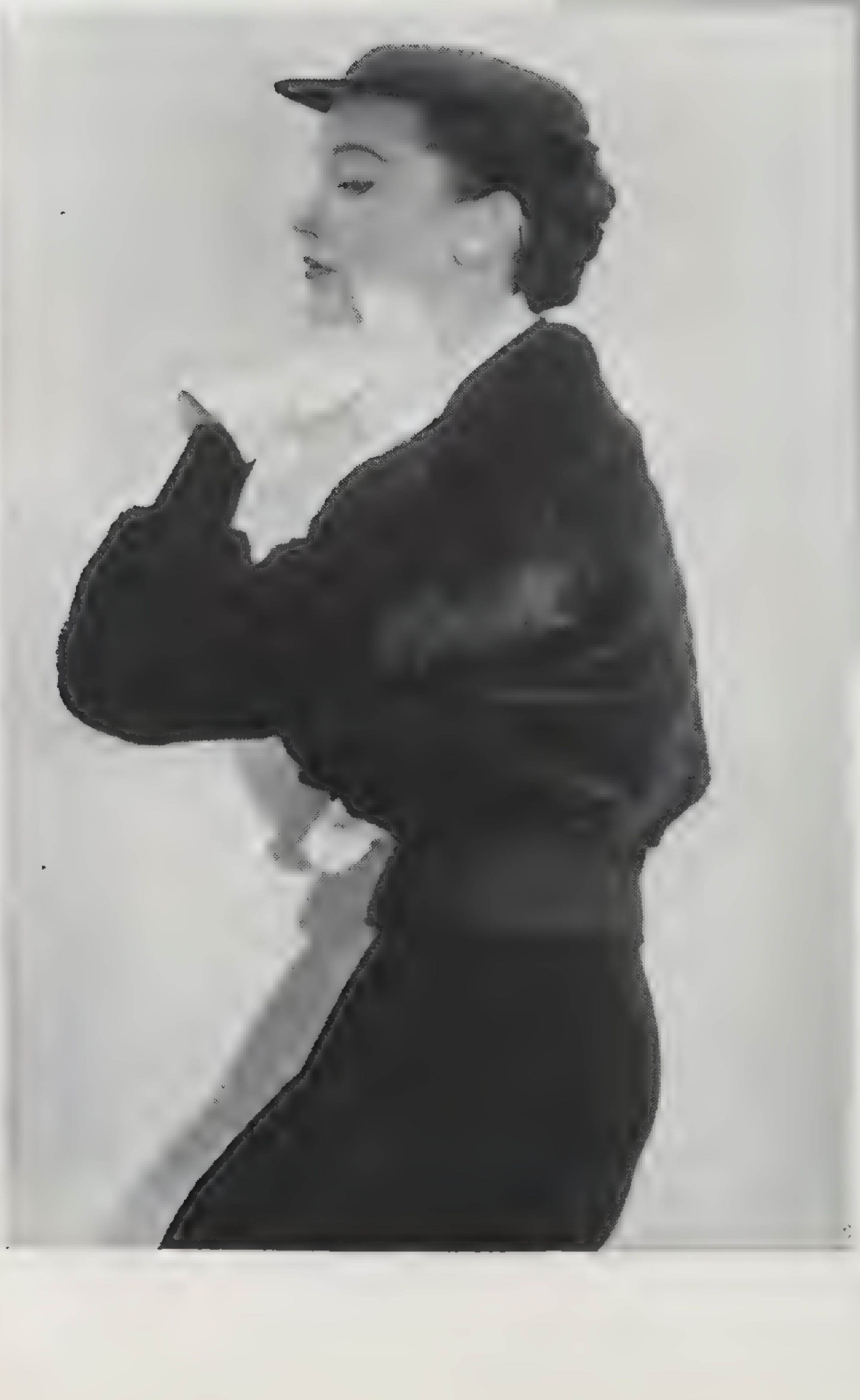
GREATCOAT, MINK DOLMAN *opposite page:* A new sweep of pale magnificence, spreading from a high slope of collar. The dolman sleeves short. This designed by Jacques Fath and made by Fredrica, in Emba Silverblu mutation mink. To wear with a close little hat, no competition for the collar; by night, perhaps with one big jewel in the hair. The greatcoat at Bonwit Teller; Wanamaker's, Philadelphia. **SHORTCOAT, BROWN BROADTAIL** *above:* A rarity, Russian broadtail brown by nature, rich bronzy brown. News with brown broadtail: brown Alaska sealskin (the shade called Matara) as turned-back cuffs and a collar with wide revers as long as the coat. From Revillon Frères. Shown with it: brown velvet pillbox, from Mr. John. Glacé kidskin gloves, twelve-button length, from The Tailored Woman. **BROADTAIL SHOE** *right:* News, astonishing news—a fur shoe, moulded of supple-as-moire broadtail. To wear as the one fur note with, say, a velvet suit. Fur shell shoe designed by Anthony Mascioli, $75. Shell-foot nylon stockings, 60-gauge, 15-denier, by Wisteria, $1.65. Both, from The Tailored Woman.

PENN

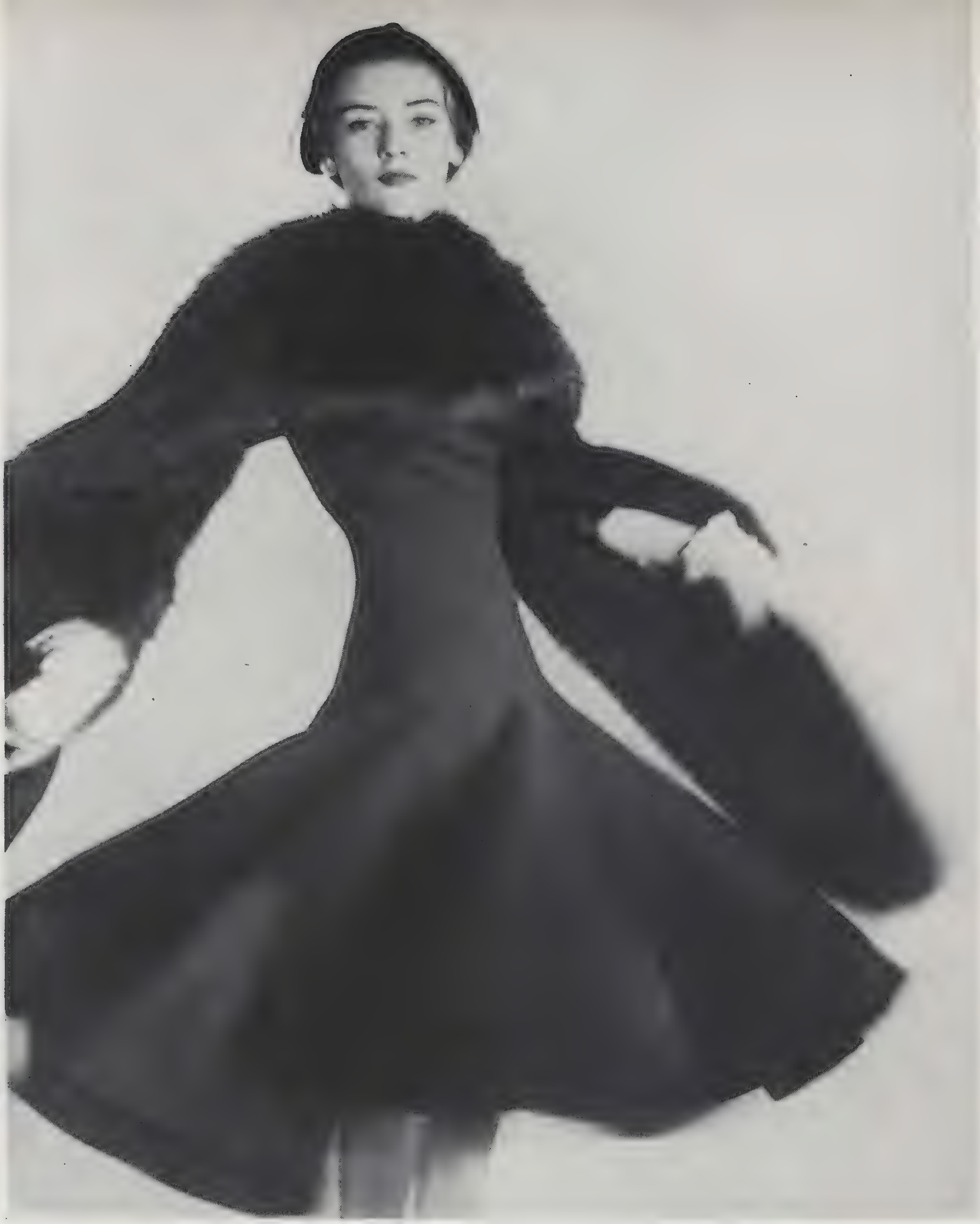
BLACK FUR NEWS



NORMAN PARKINSON



Here, new shortcoats in three kinds of fur, three kinds of black, each newest, blackest, worn with a white flourish—of gloves, hat, pearls. . . . **ALASKA SEALSKIN**, velvety black, a fur star in the ascendant. *Above,* in a box jacket of afternoon and evening elegance italicized by black braid at the dropped shoulder line, the pockets and cuffs. At B. Weinstein. **CLIPPED FOX**, the newest black fur, *left,* in a wonderful lumber-jacket, edged, like a cardigan, with knitted wool; fastened, like a cardigan, with black bone buttons. Mat black jacket (Hollander-dyed), Ritter Bros. **BLACK MINK**, shiny black (*opposite page*), shaped to a boxy straightness, with a round collar to flip up or smooth down. Shortcoat, Hollander-dyed; Russeks; Neiman-Marcus. Tricorne, sailor, and white cloche, Mr. John.



VIA PARIS:

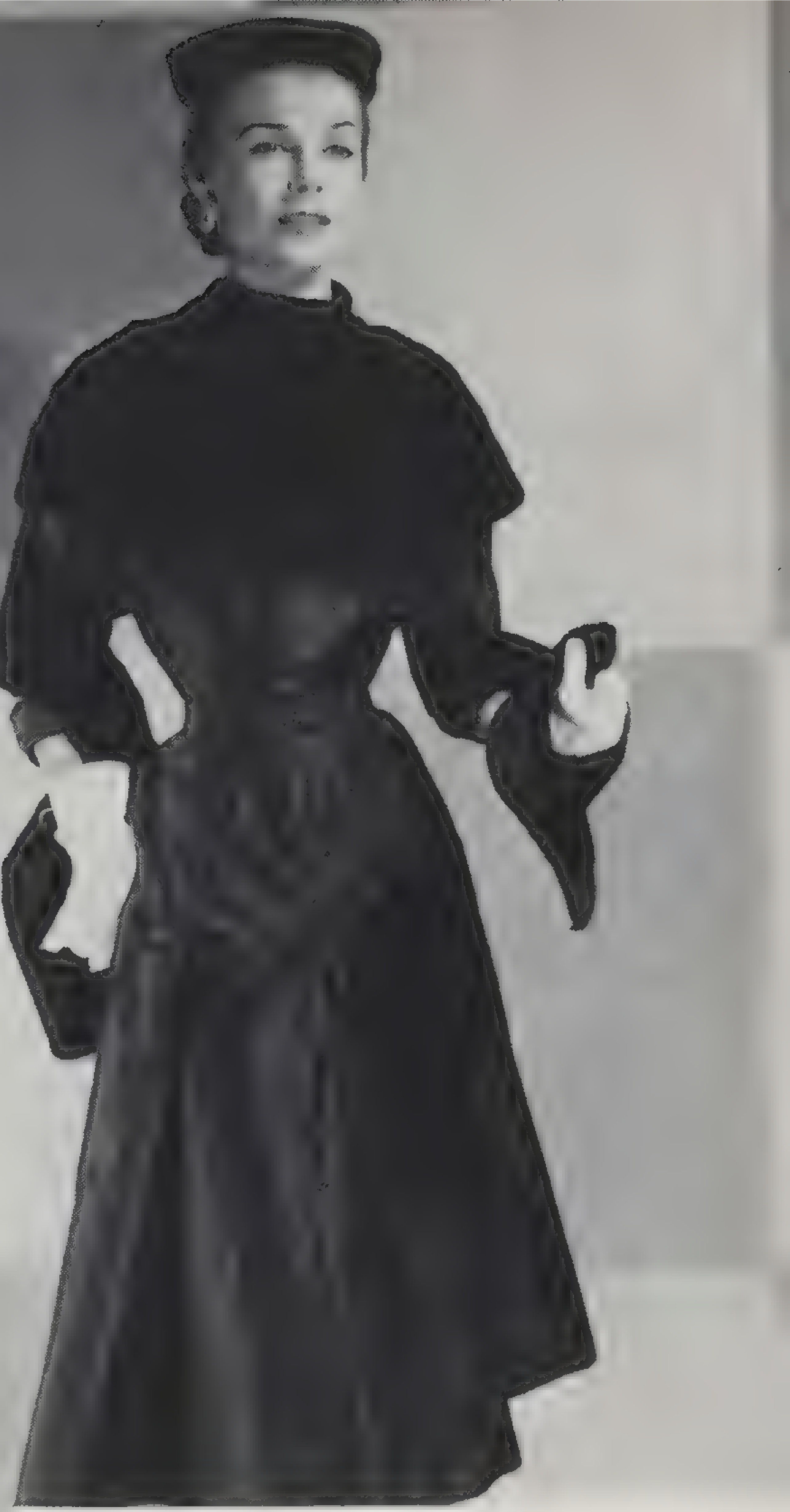
SKIRTS RELEASING FULLNESS

Adapted from the French, a series of dresses for day, late day. The line to watch is the skirt—so cut that fullness is released from some one area of slimness.

Above: Fullness released in gores from a close, flat hipline. A dress in navy-blue worsted, in a princesse line. By Larry Aldrich, $70. From Saks Fifth Avenue; Famous-Barr; Hutzler's. Black velours cloche. Black fox stole, Esther Dorothy.

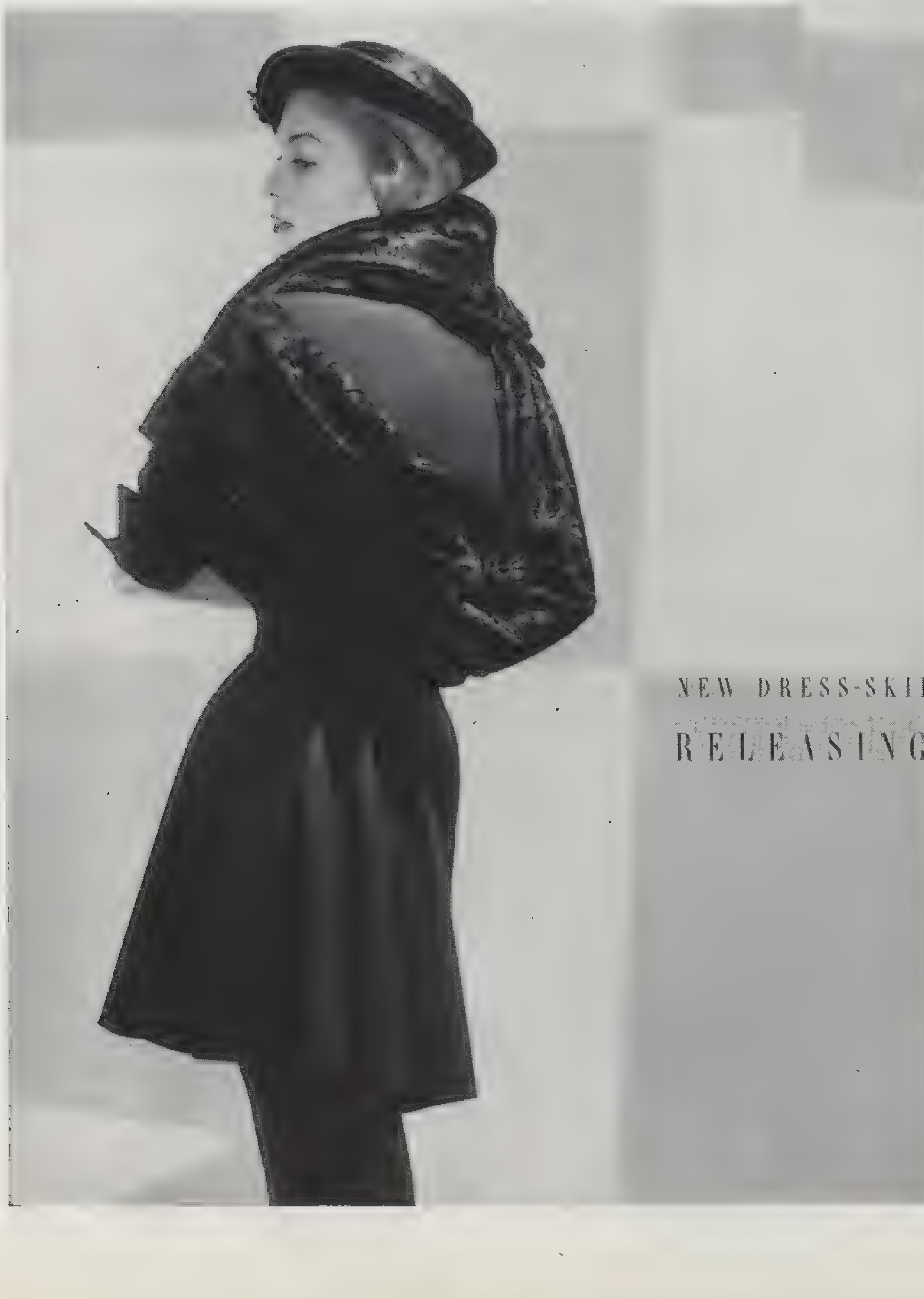
Opposite: Fullness released over a straight skirt. Adapted from Dior's apron panels, an overskirt of black rayon taffeta over a dress of black rayon crêpe. By Hannah Troy, $70. Gunther Jaeckel; I. Magnin; Jordan Marsh. Stark white panne hat, Lilly Daché.

HORST



VIA PARIS: *Cont'd*

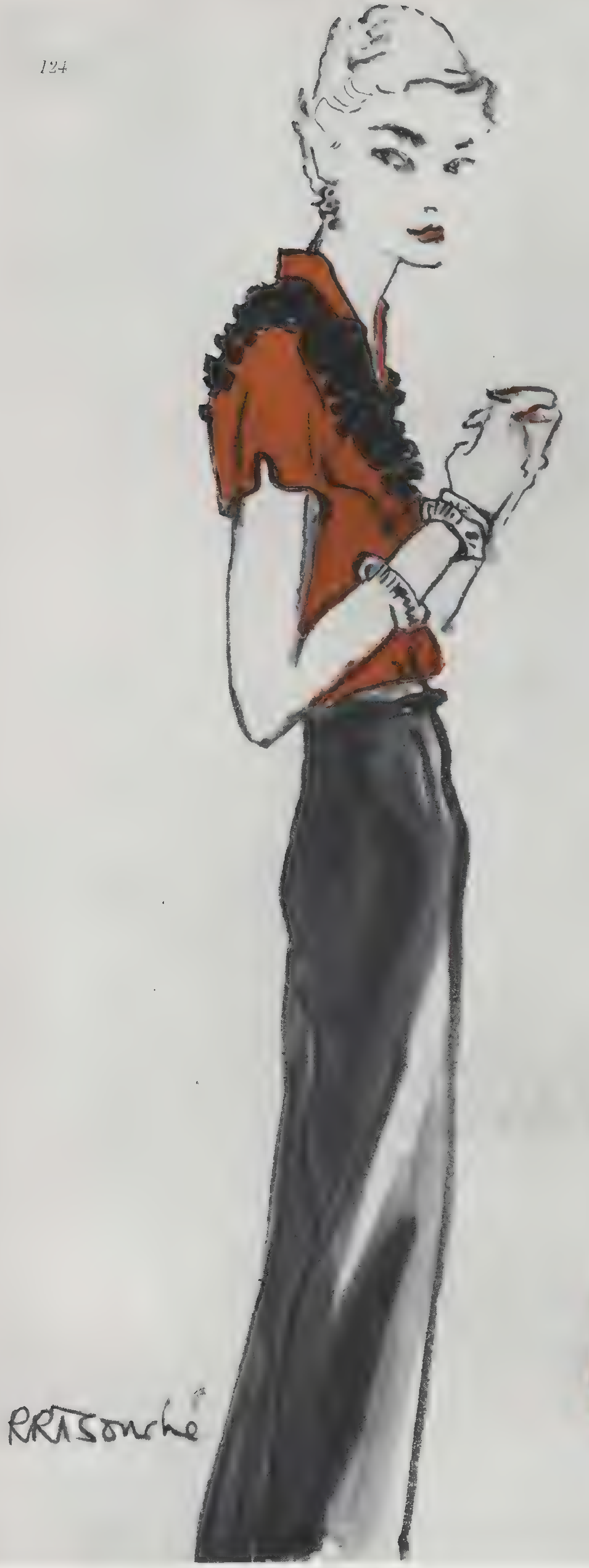
Right: Fullness in box pleats buttoned flat to the hipline, released to open below. The dress, in paper-thin black silk taffeta with a small Chinese collar. The whole idea, for after five o'clock. By Mollie Parnis, $90. Lord & Taylor; Hudson's. Pillbox, tasselled, Braagaard. Black Alaska sealskin stole. Russeks.
Below: Fullness via a tunic, released above a straight skirt. Navy-blue worsted wool dress by Larry Aldrich, $70. Lord & Taylor; Hudson's. Hat, John Fredericks. Russian broadtail rope, Esther Dorothy.
Opposite page: Fullness below the hipband of a tight middy bodice. Rough-textured black crêpe of Enka rayon with rayon taffeta facing the collar, shaping the skirt; twinkling buttons. By Arnold & Fox, $40. From Bendel's Young-Timers; The Broadway; Harzfeld's.

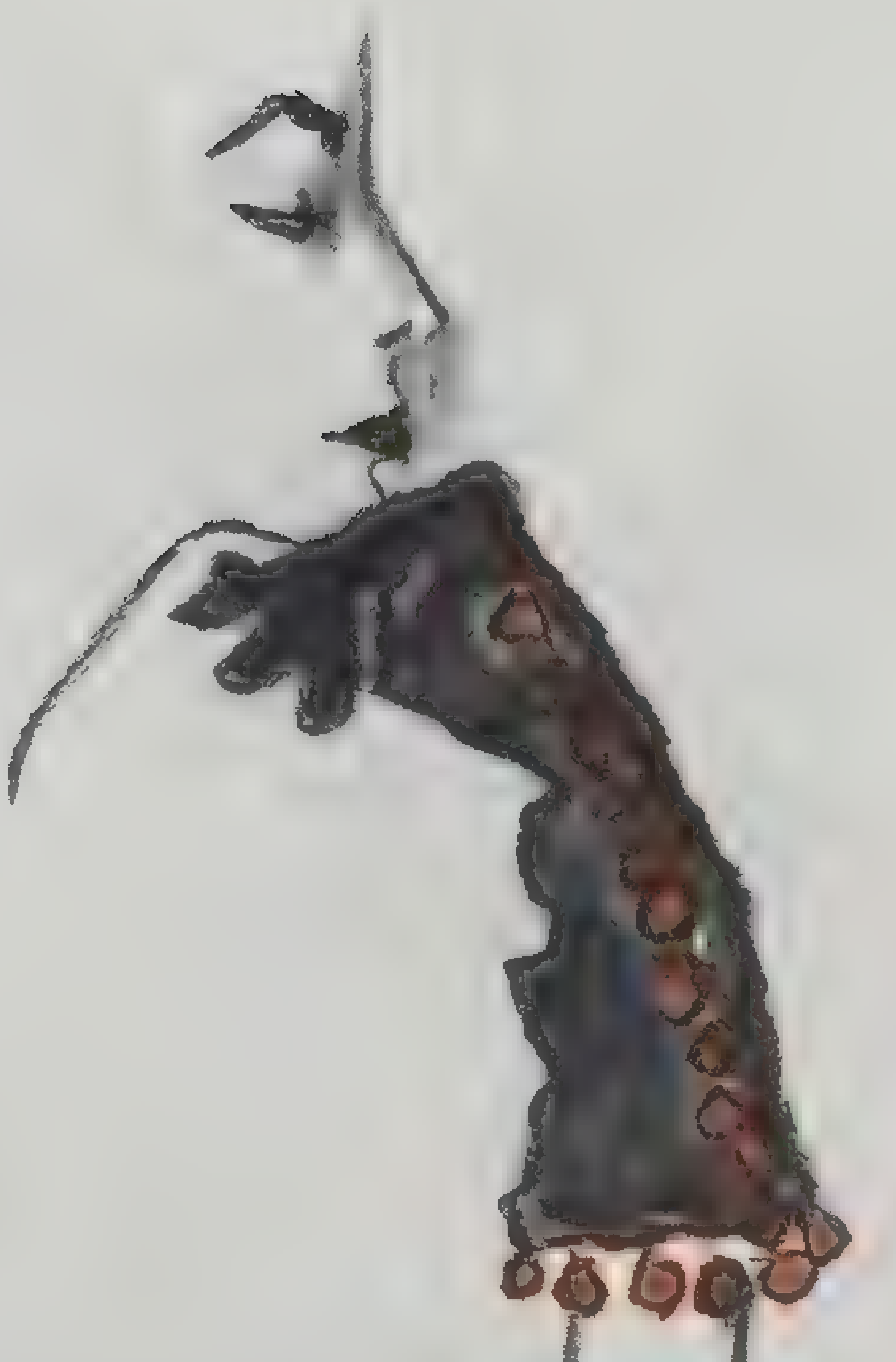


NEW DRESS-SKIRTS:

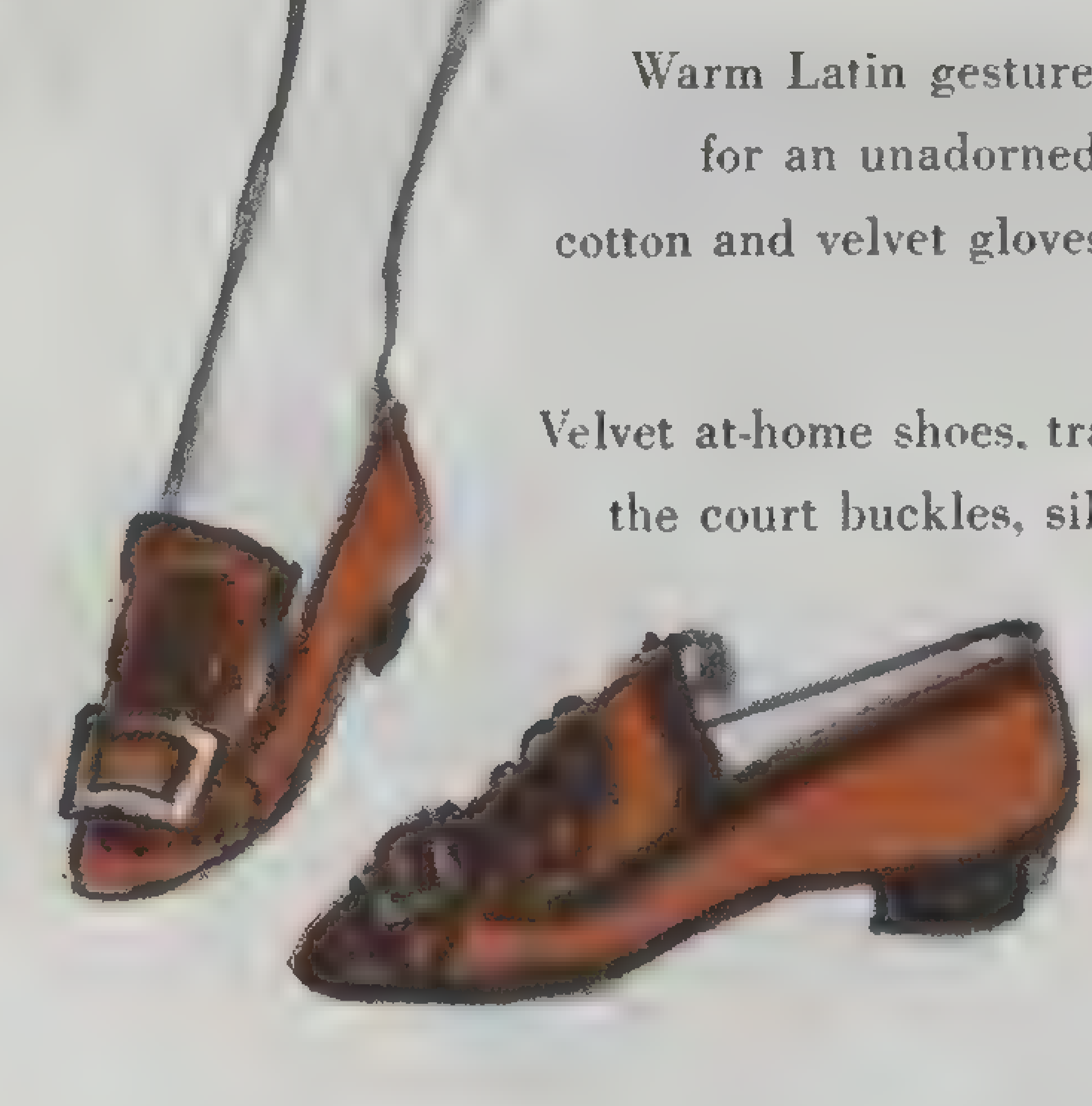
RELEASING FULLNESS

HORST



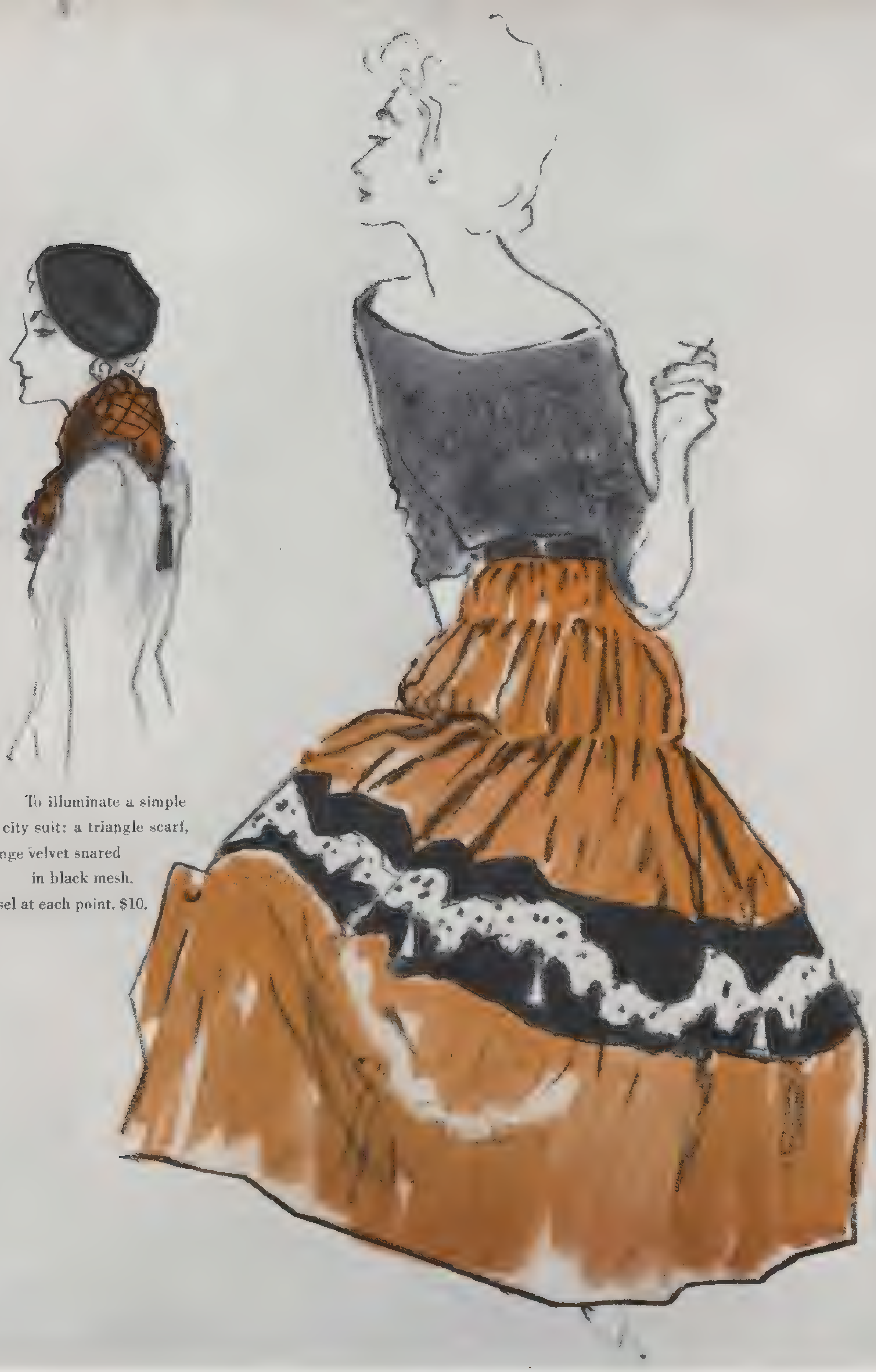


Warm Latin gesture
for an unadorned black suit:
cotton and velvet gloves tingling with red. $6.



Velvet at-home shoes, traced with black braid;
the court buckles, silver-plate. $19.

Spark for stark black: red shirt, the cape-spread
of collar deep in black fringe and passementerie.
For a fireside evening—at home or after skiing—
with a slim skirt or, as here, with slacks.
Cotton jersey shirt, $35;
wool gabardine slacks, $18.



To illuminate a simple
black city suit: a triangle scarf,
orange velvet snared
in black mesh,
a tassel at each point, $10.

SPANISH SPARKS

For dinner-at-home: clinging black décolleté top,
in mat black rayon jersey, $23; wide-spreading skirt,
a light-opera brilliance of rayon moire,
circled by rayon velvet, lace, tassels, $30.
Spanish-sparked fashions, both pages, by Nina Wolf.
These—and the slacks—all at Lord & Taylor.

EVENING: THE APRON SHIFT

MRS. CASS CANFIELD, JUNIOR

NORMAN PARKINSON

The idea is, evening aprons
that mix with everything but the hollandaise sauce.
Aprons to wear with any dark, narrow dress, to add variety and a certain mistiness
to a severe silhouette. (This misting-over of straightness is a whole Paris plan,
this season.) Among the aprons you might collect to wear (for years)
to dinner, the theatre, anywhere *but* the kitchen, are these:
Opposite page: A white cotton lace cobweb, about $15.
This page, at top: Gilt snowflakes embroidered on black cotton net, about $18.
Centre: Black cotton net over Everfast cotton plaid gingham, about $13.
Right: Black cotton net, black dots, about $15.
The dress is actually a total of separates. Black Crompton velveteen
halter top, about $11. Black rayon faille basic skirt, with slashed
pockets, barrel tucking, about $10. Aprons, skirt, top,
all at Bonwit Teller; Woodward & Lothrop; I. Magnin.
Rhinestone and pseudo-amethyst jewellery
by Joseph Mazer, at Bonwit Teller.

GRIGSBY

COUNTESS D'ONCIEU AND PEDRO CORCUERA AT THE NAPOLEON III DINNER

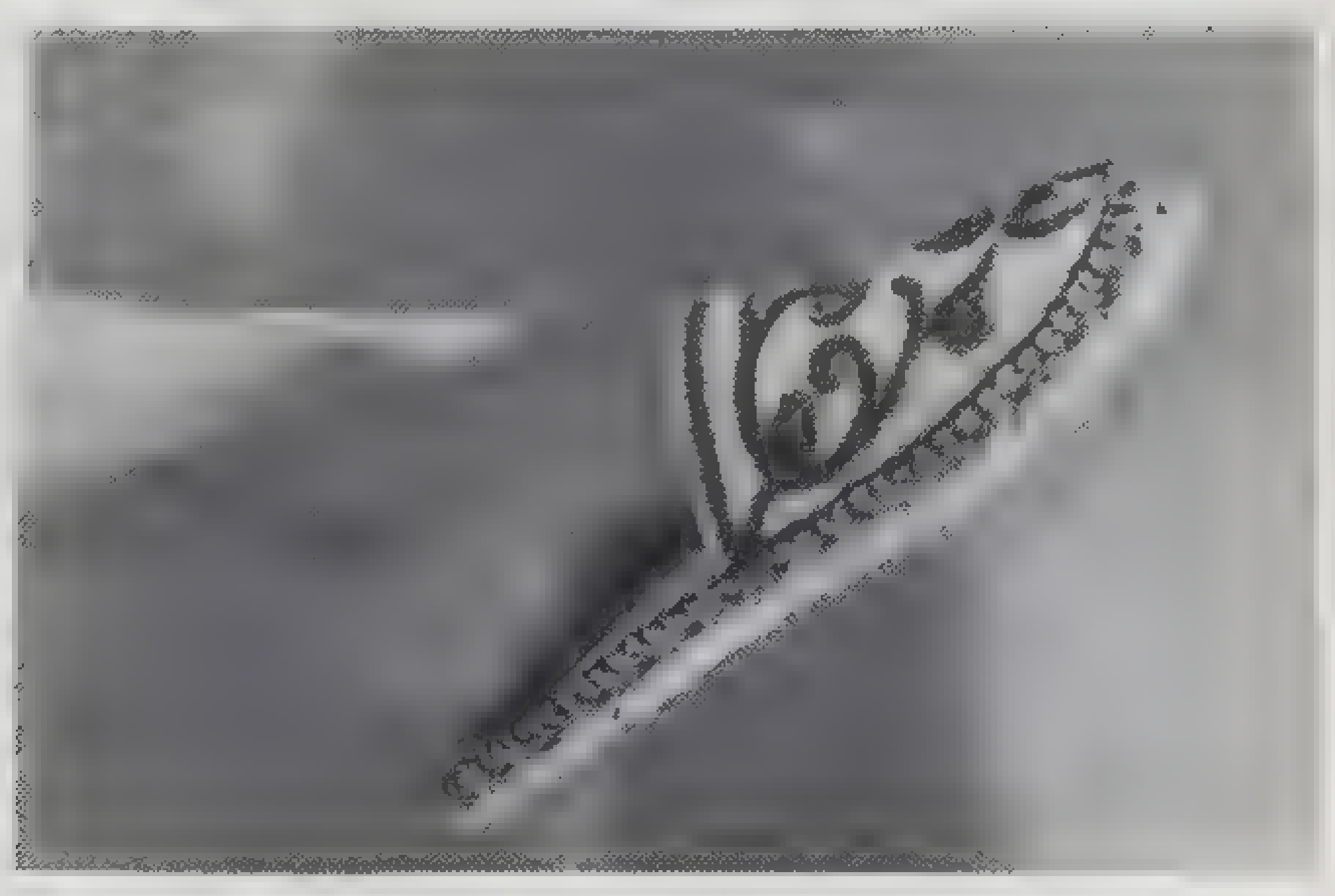
THE NEW FASHION FOR BIARRITZ

Biarritz is new all over again. Established as a resort by Empress Eugénie, and preserved against a diverting background of scandal and royal formality, Biarritz was a great dowager among resorts until the thirties when the Riviera began to overshadow it. But nothing has changed the fabulous, pure air; the rocky handsome coast: the endless surf and wind; the air of clandestine elegance; or the Basque berets, kerchiefs, espadrilles—still *de rigueur* for visitors. Under the persuasive "animation" of Mme. Denise Tual, Biarritz this last season was an important resort once more. The town's life is villa life. The residents entertain a great deal during the season in formal chintzed and panelled houses heavily framed with trees, green lawns, and masses of flowers. The notable hotel of Biarritz is still the Hotel du Palais, once the Villa Eugénie, built by Napoleon III for his wife. From here she and her Winterhalter ladies-in-waiting, and Prosper Merimée, embarked on their perilous cruises to Hendaye. From here the Empress and her sister "Pakita," the Duchess of Alba, filled with nostalgia for their nearby Spain, rode little donkeys up to Azcain. And here, far later, King Edward VII held unofficial spring court. (Before the fox-hunting season, important Biarritz event, the hounds gathered here, to pay homage to His Majesty then started off over the wet sands toward the Chambre d'Amour.)

The important bar of Biarritz is now Sonny's Bar. Everyone drops in sooner or later in the day to hunt out the news and gossip in *(Continued on page 177)*

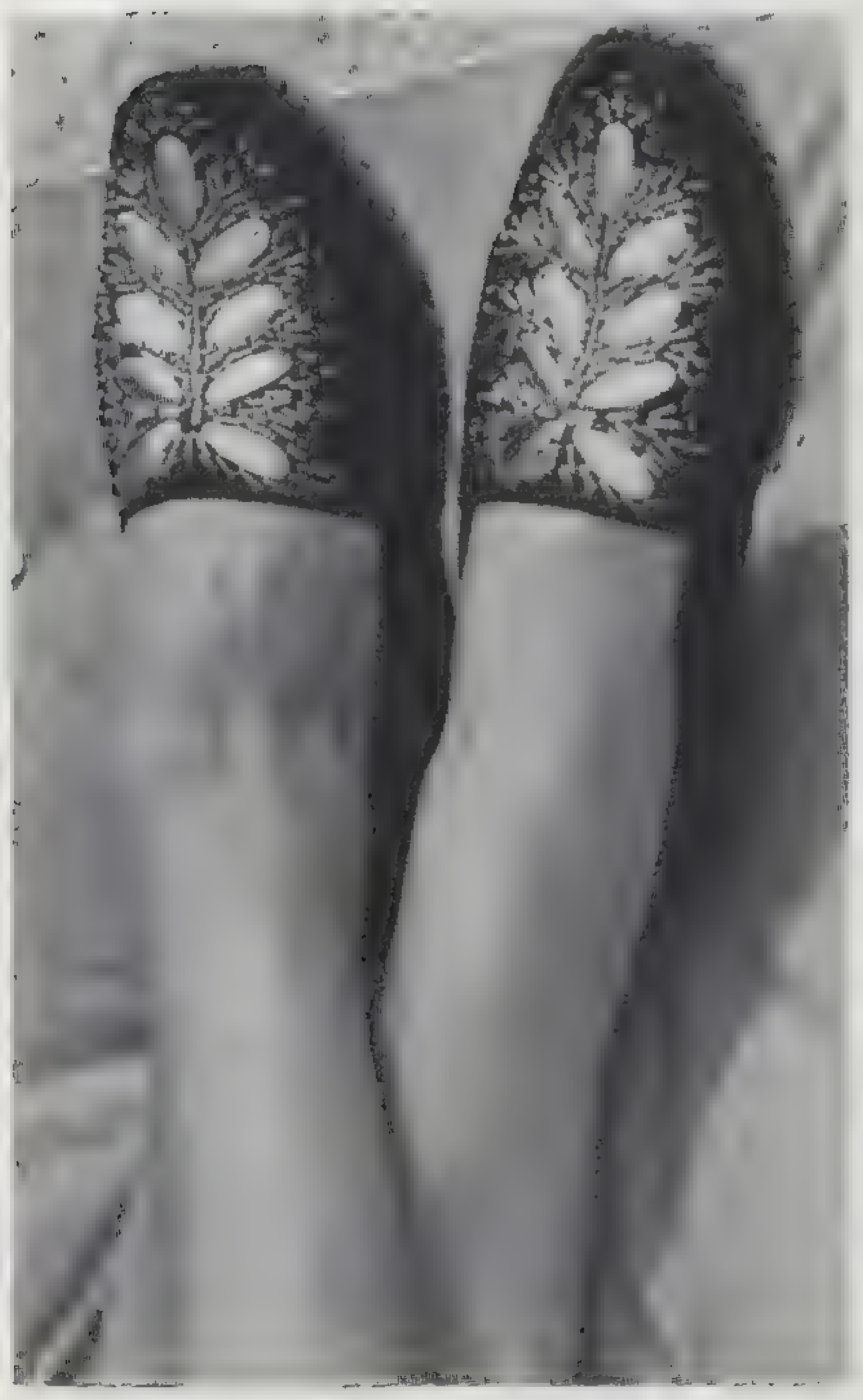
DOISNEAU

Dancing the quadrille. in costume, at the Napoleon III ball.



Beach espadrilles: white canvas, green-embroidered.

The Basque beret, the Basque printed kerchief, on a caddy at the Chiberta Golf Club.



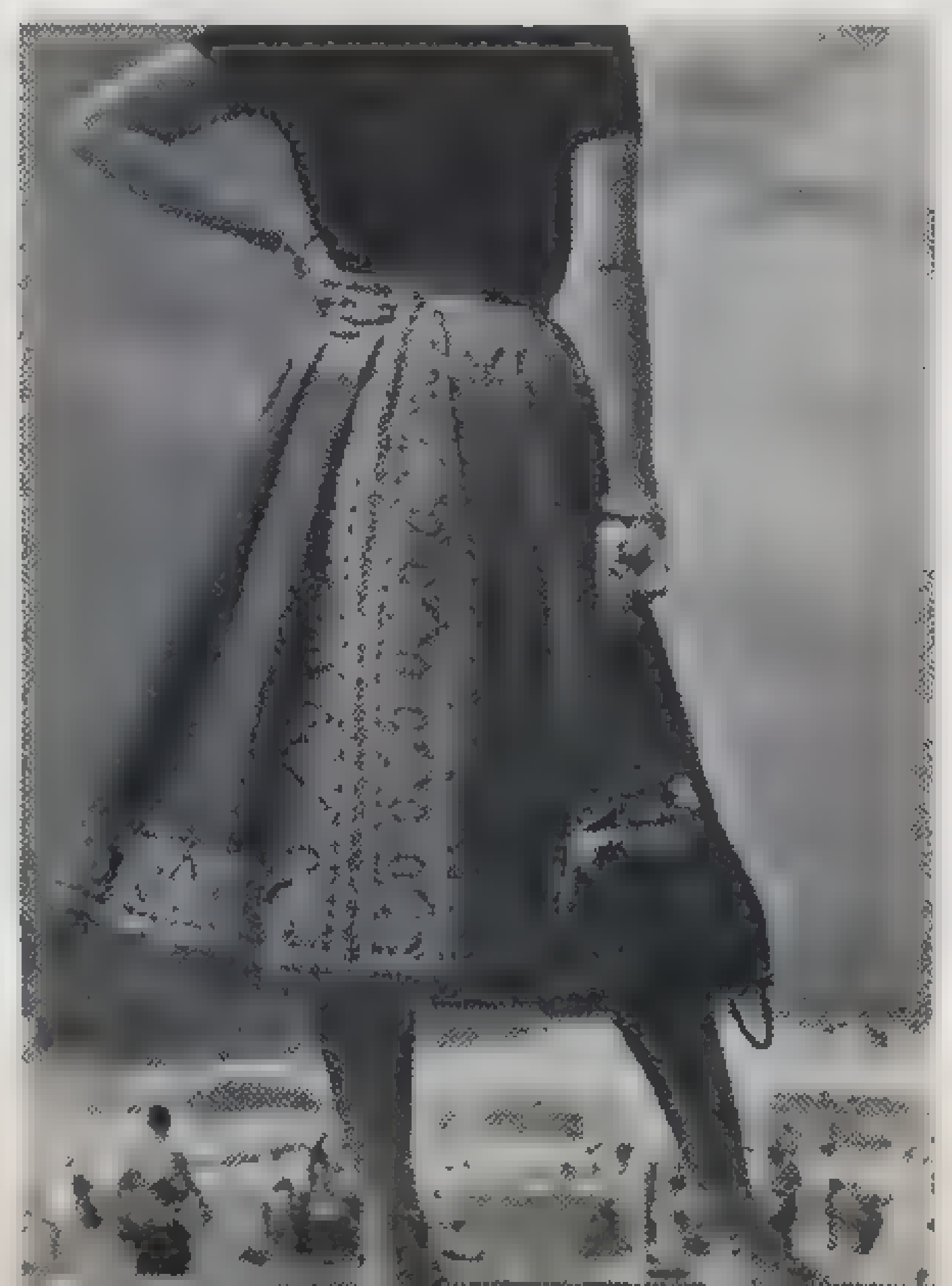
New Biarritz favourite: embroidered espadrilles. These, black canvas with golden paillettes, beading.

LUCIEN LELONG on the beautiful Chiberta Golf Course.

Eugénie hairdresses, and costumed dancers at the Napoleon III dinner.

MME. DENISE TUAL, "animator" of Biarritz.

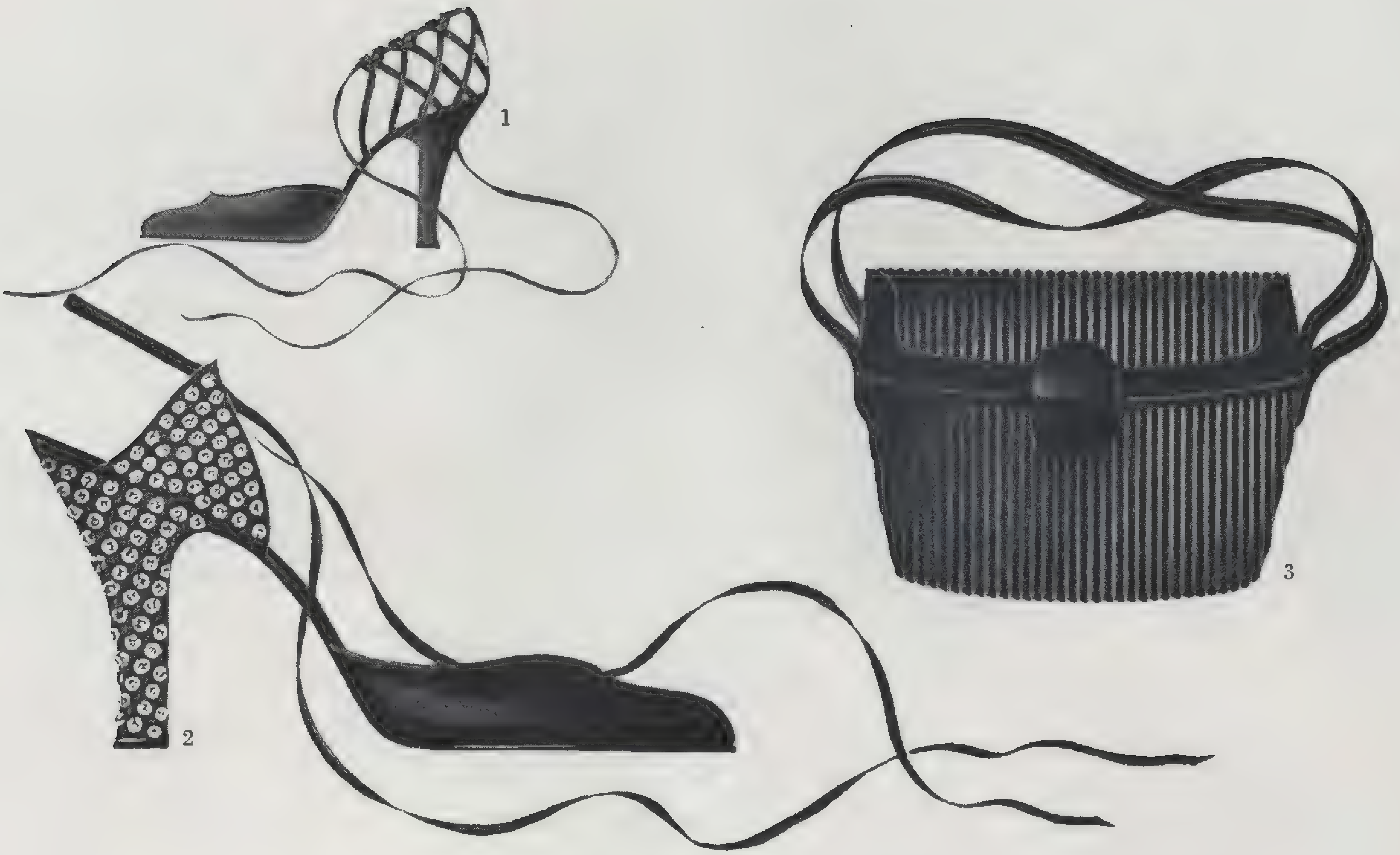
MARQUISE DE PORTAGO



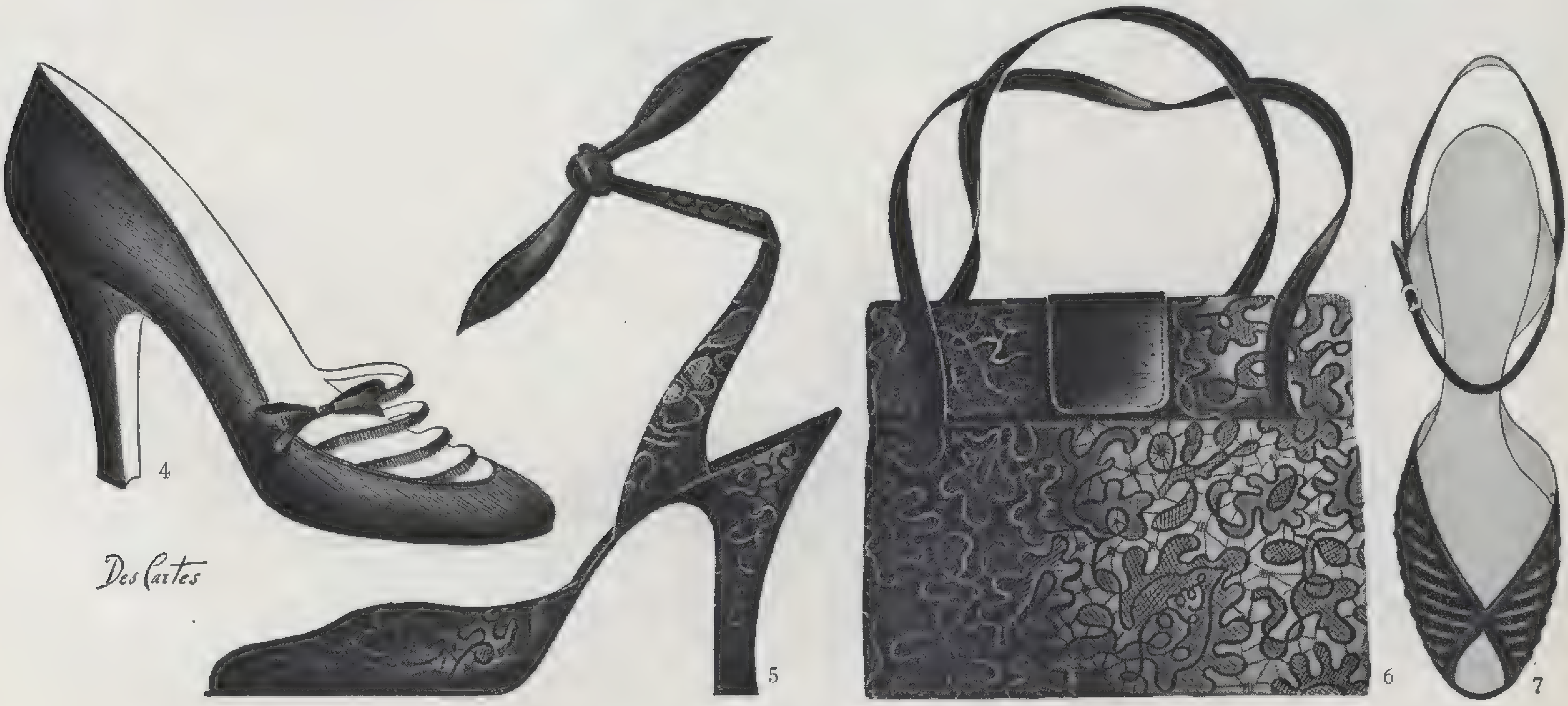
1950 specialty with Basque scarfs. Three squares for a full skirt.

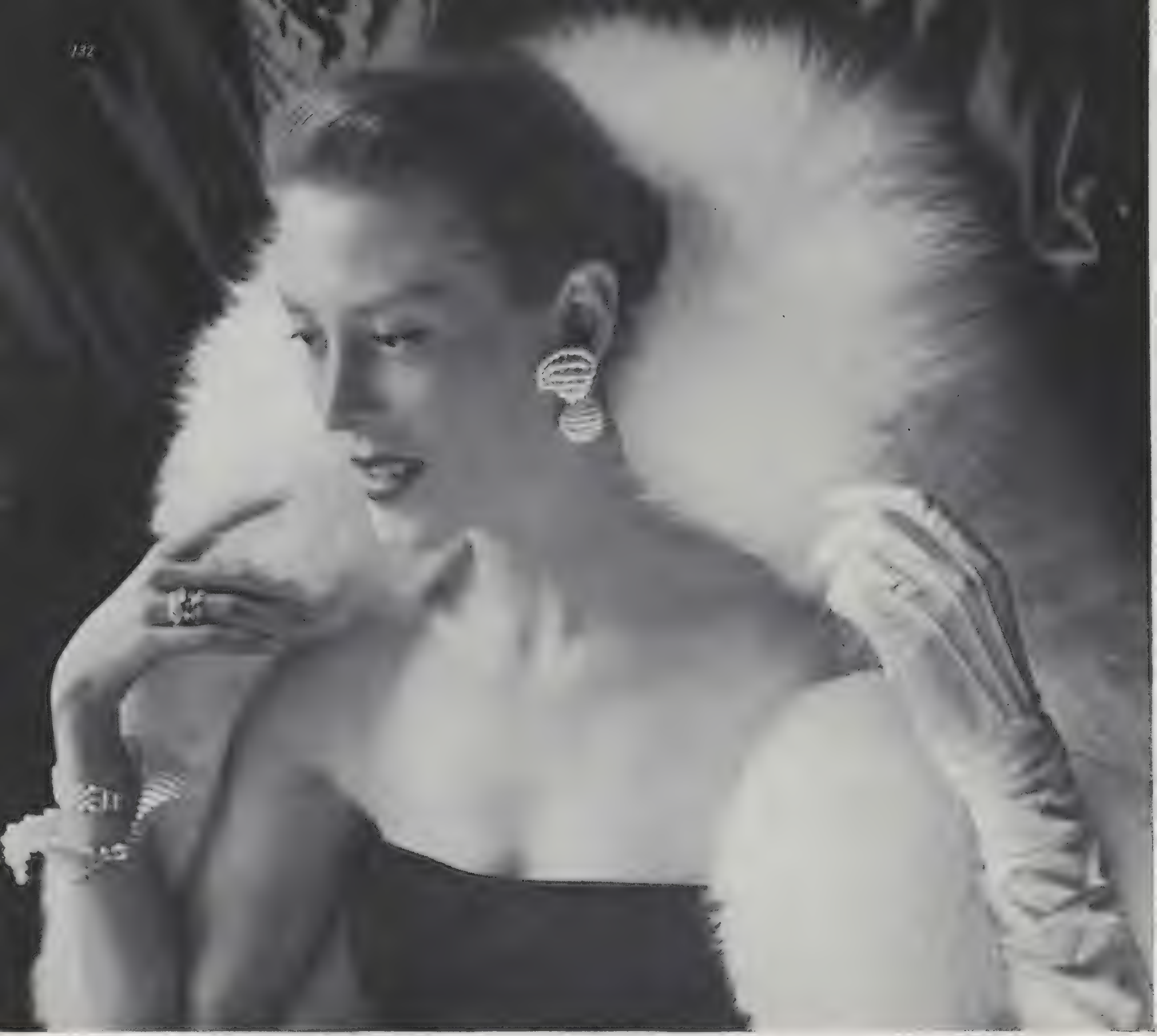
SHORT DINNER DRESS; NEW COMPLEMENTS

THE TRUMPET LINE, Paris and New York collection news in afternoon skirts. News here in a dinner dress of red silk serge, which might be The One, this season, for all who believe that no wardrobe, any season, is complete without a red dress. This, made for Carolyn Modes by Zweig Talmack in Stafford pure silk, $60; Arnold Constable; A. Harris; Mandel Bros. The dinner bicorne by Braagaard.



DINNER-THEATRE SHOES, delicacies of velvet, satin, faille, designed to make a pretty show below short skirts.
1. Black tie ankle-sandal of faille, tapered at the front, fenced by diamond-shaped latticing above the tall, slender heel. $25.
2. New concentration of glitter for a theatre costume: rhinestone-starred heel and side points on a black velvet sandal. $38.
3. As a single velvet touch, or the echo of a shoe, the bag of black ribbed velvet, gently tailored to a boxy shape. $23 plus tax.
4. Stripling opera pump, a low-cut tapering shell of black faille, with ribbony cross-curves, a narrow bow tie at the side. $23.
5. Satin with an overlay of lace. An eight-o'clock slipper to wear with almost any dinner dress—except a lace one. $28.
6. Dinner-theatre bag, black satin shining through a lace overlay; the whole, small, flat, definitely squared. $29 plus tax.
7. Cut velvet cutaway sandal, minimum summary of the new evening shoe specialized for dinner-and-theatre dressing. $21.
Both of the evening bags are by Josef. These, and the dinner-theatre shoes shown on this page, are all at Saks Fifth Avenue.





NORMAN PARKINSON

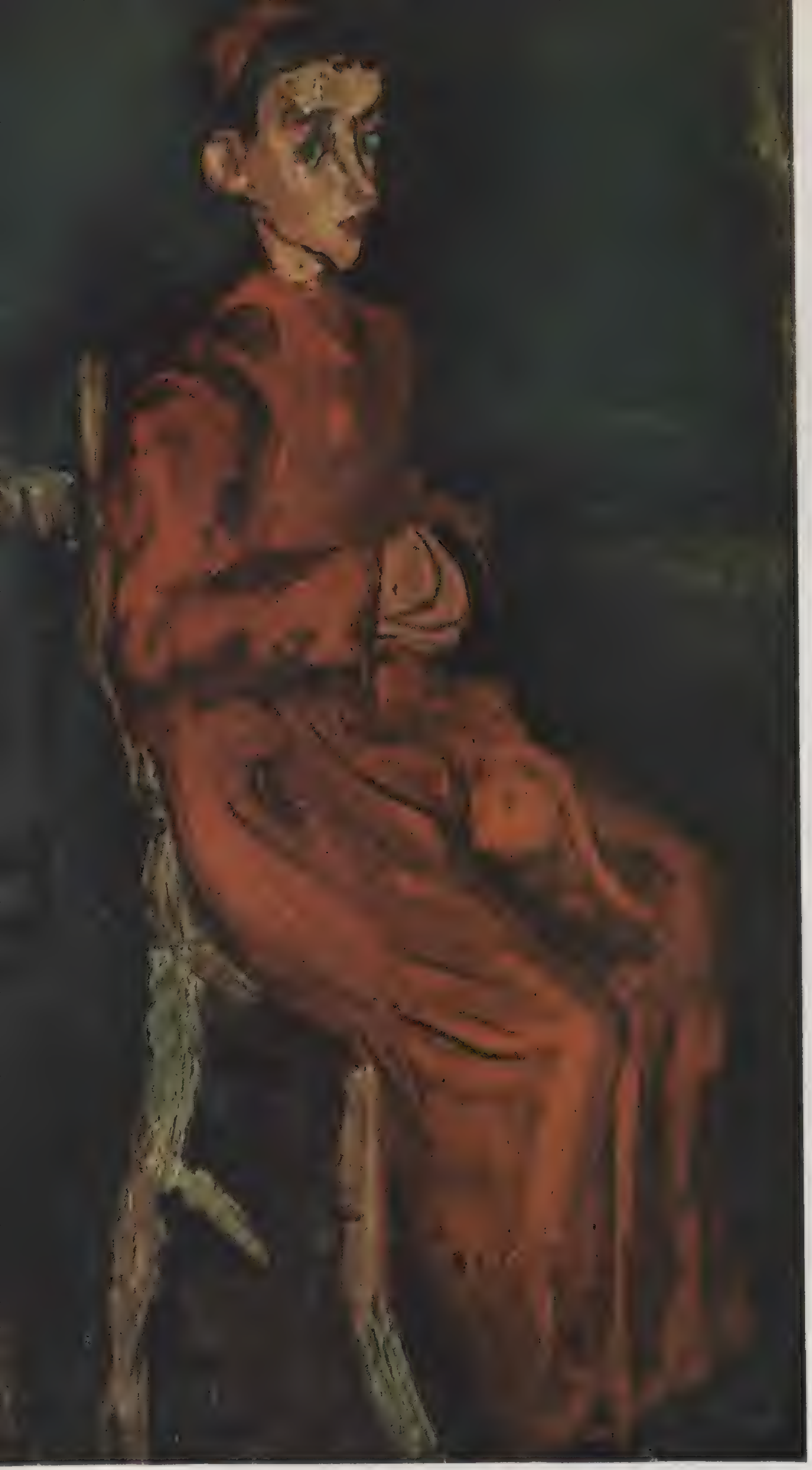
WHITE FOX RETURNS

As a fashion, white fox is either very much in, or—out. This is a season *for* white fox. The bulk of it, the natural whiteness of it, are always good theatre with narrow and strict black evening lines: have great authority this year of bare, black sheaths. Above is an enormous collar to wrap and to frame a pretty head and shoulders; $250 plus tax. At Bergdorf Goodman.

MRS. AMORY S. CARHART, JUNIOR

Opposite: A superb example of the new great-evening line: the sheath broken by—in this case, a stole, a knee-high flounce. The dress, a wrapping of velvet and silk satin; the stole, 4⅜ yards of heavy double-face silk satin. By Christian Dior—New York. Here, worn with grape-size mock black pearls, by Bergère (a necklace worn as bracelets); a splash of rhinestone earrings. All, Bergdorf Goodman. Dress also, I. Magnin; Neiman-Marcus.

HORST



One of the melodramatic great, Chaim Soutine belongs to the group of Pascin, Utrillo, and Modigliani whom the French call "painters under a curse." For the first time eighty-two Soutines, from European and American collections, are together in this new exhibition. (Later they will be shown at the Cleveland Museum.) Among them will be ten or more portraits of young pastry cooks, *valets de chambre*, page boys, and choirboys, pinched, lonely, patient. Monroe Wheeler, the discerning director of this exhibition, wrote, in *Soutine:* "He selects the salient features of these persons, their intensive gaze, outstanding ears, huge interworking hands, and renders them to excess with only a summary indication of the body which he then cloaks in the magnificences of the palette. They are unforgettable. . . . What he aspired to, and every so often achieved, was an effect of overwhelming excitement and uninhibited force; an instantaneous vision implacably fixed."

That force and excitement brought Soutine success. By the time he was thirty-five, after ten dreadful years of poverty, he was known throughout the world of art, able to sell whatever he painted. Born in 1894 in the village of Smilovitchi, twelve miles from Minsk in Russia, he came to Paris at nineteen, lived and died there thirty years later, a figure of legend.

Left: "Seated Choirboy," about 1930. (Private coll. Paris, 24¾" x 14½"); reproduced from *Matisse, Munch and Rouault*, published by Albert Skira. *Opposite:* Head of Soutine: a photograph never before published. Collection of Mme. Madeleine Castaing.

SOUTINE

SADDEST OF THOSE CALLED "PAINTERS UNDER A CURSE." ON EXHIBITION NOW AT THE MUSEUM OF MODERN ART.

C IS FOR STALIN

EVERY time I read that Stalin has written another letter to a foreign correspondent, I get nostalgic. During my wartime residence in Moscow, I wrote him a few friendly queries about Russia's next strategic moves. No official acknowledgement came. The only document I ever had bearing Stalin's name was one which I playfully signed for him. I suppose it could have been the last thing I wrote.

Just prior to the Teheran meeting of the Big Three, I was determinedly directing myself, with unusual acumen, away from Teheran. The intent was to wangle my way to Stalingrad, although Soviet embassies and consulates from Washington to Cairo had remained obdurately silent on my repeated requests for a *propusk* to stop at Stalingrad en route to Moscow. Permission, they hinted, had to come from a source of power superior to their own.

The northward journey began with a bit of luck. *Intourist* had informed me that I could only go to Moscow by air, and that I might have to wait weeks for space on a plane. Then I ran into a Navy lieutenant named Phil Worchel, a stocky Cornell man who had been dispatched to Teheran from our Moscow embassy with orders to convoy back overland a shipment of crates labeled "Fragile" in three languages. Worchel arranged for me to accompany him in one of the *Iransovtrans* trucks.

With Red Army drivers and armed guards, it transported us and our cargo to the Caspian seaport of No-Shahr. We arrived early one evening after a bruising night and day trip over a mountainous, washboard road. We were dumped at the crowded offices of the Soviet headquarters staff to make arrangements for catching a Baku-bound ship.

Worchel, who spoke serviceable Russian, was kept waiting three hours before he could get anyone to acknowledge, officially, the fact that we were waiting. As the crowd thinned out, only two underfed clerks remained. Worchel said they looked like Lillian Gish and H. B. Warner. If I hadn't been so weary, I might have argued for ZaSu Pitts and George Arliss. In either case, they were tired and pale and by the time the Gish-girl wrote down our names it was after eleven. Worchel quickly demanded a ship for Baku, and for an answer learned that the *nachalnik* was still out to supper and that, in any event, there were no ships running from No-Shahr to Baku.

This news we vehemently refused to believe and the two weary Russian underlings seemed quite unconcerned. One of them did say, in a tone more of reassurance than of resignation, "We are small people and we can do only small things." It was a sentence I was to remember for months.

The *nachalnik* turned out to be a large blue-uniformed man with a colonel's insignia and what used to be known as a Zhdanov moustache. Evidently the colonel, a Noah Beery type we instantly agreed, had supped well.

He roared into his private cubicle and roared out again holding the slip with our names on it, demanding to know which of the two Americans was superior in rank. Worchel went in and the door slammed. I listened to them arguing for more than an hour. The male clerk put on his hat and left. The girl dozed off.

Unable to follow the shouting in the chief's cubicle, I sat down at a vacant desk and examined a battered typewriter with Russian keys. Experimentally I fed a sheet of paper into the machine and hunted out the Russian for "Now is the time for all good men . . ." Somehow the result was highly satisfactory.

I found another piece of grainy white paper and typed across the top, in Russian, "Official Pass." Then under it I wrote: "Permission is granted for American Naval Lieutenant P. Worchel and American War Correspondent R. Lauterbach to go to Stalingrad." At the bottom I typed "J. STALIN," all in capitals.

Worchel emerged, red-faced, his blue eyes bright with anger. The colonel had persisted that there were no ships to Baku.

Worchel kicked a desk leg with his heavy Marine combat boots. "I just invoked everyone from the President to Admiral King. No dice. The worst part is he says this is a security zone and he orders us back to Teheran—immediately."

I touched my bruises, tenderly. "Not me."

"Not me either. I asked to see the Soviet consul. He says there isn't one here. The nearest one is at Pahlavi."

"Can't he telephone?"

"Supposedly he's trying that now." Worchel pushed back his Navy cap and scratched his head. He dropped into a chair and I handed him the typewritten page. He grinned. "You've never seen a *propusk* or a document in Russia," he said. "They're always covered with official seals and stuff."

BY RICHARD LAUTERBACH

OR "THEY'LL NEVER BELIEVE THIS IN MOSCOW"

He looked past the typewriter on the desk to a double row of rubber stamps. "Those things."

I INKED a half dozen and pounded them on the *propusk*. Some were round, some star shaped, others square or oblong. I picked up a pen, dipped it in the purplish ink, and, with a flourish, made a big "C," which is Russian for "S".

The Colonel roared out of his office. "All right, you go to Pahlavi. But only with two trucks and no Red Army men."

While Worchel arranged the departure time, I tucked the typewritten sheet in my passport.

Next morning we found two of the lendlease Studebaker trucks already piled perilously high. Our drivers were raggedly dressed men who evidently spoke no English and very little Russian. Worchel suggested that each of us stay with a truck. "Security," he said. "You go first, we'll follow."

My driver, a dark, unshaved man of indeterminate age, cursed the truck every time he forced its gears. He seemed to comprehend nothing I said or did except when I smoked. Then he just held out his right hand.

We reached the outskirts of Pahlavi in the middle of the afternoon, alone. I intended to wait right there for Worchel when the Iranian started the motor and drove about three blocks toward the port area, ignoring my questions. With a quick turn he headed the truck pell-mell through the red-arched gateway of an immense walled enclosure. Two Red Army men, hugging submachine guns, jumped in front of the truck. The Iranian braked violently and yanked the steering wheel hard to avoid the soldiers.

One of the uniformed men, a senior-grade sergeant, strode to the driver's window and shouted a series of sharp, angry questions. The Iranian jabbered back and then pointed to me and screamed, "*Amerikansky!*" Deliberately, the senior sergeant came around the front of the Studebaker to my side of the truck. His young face was pock-marked and slightly yellow, his eyes were set wide apart.

I greeted him in Russian. He did not shout at me, but in the lengthy scolding I understood only the words for "absolutely forbidden."

"Please, slowly," I said, adding perhaps unnecessarily, "I am American. I do not speak your language very well."

The sergeant fixed me with an expressionless stare which I interpreted as definitely unfriendly. "*Dokumenty*," he demanded. I reached for my passport, gave it to him.

He held the green passport between two rough, dirty fingers. "This is not *dokumenty*," he said. "Here is special Red Army military zone. Absolutely forbidden without *propusk*."

I stretched my arm out of the window to find the page with the Soviet visa. As I opened the passport, the folded sheet of white paper slipped out.

The senior sergeant bent and picked up the paper.

"Give me that!" I said. He paid no attention, perhaps because I had spoken in English. I repeated it in Russian while he slowly opened the paper and read.

This is a joke, I reminded myself. This is a joke, but how can I possibly explain it to the Russians? I began to feel as I often did coming out of noxious oxide in a dentist's chair, only this time imagining Siberian snows, Red Army courts-martial, and a prosecutor with Trotsky's beard pointing an accusing finger at me, snarling, "Fascist forger!"

After what seemed a very long time, the senior sergeant solemnly folded the paper, replaced it and handed the closed passport to me. Without a word or a sign, he turned and walked away.

The Iranian, whom I had forgotten, suddenly asked very clearly in English, "We go?" Before I could reply, the senior sergeant was back with a trim young lieutenant. They saluted smartly.

"*Gospodin* Lo-ter-bak," the lieutenant pronounced.

I said, "I am an American war correspondent."

"I know," the lieutenant smiled.

"There are *two* trucks," I went on, wanting to get this fact on the record quickly. I held up two fingers. "Have you seen another truck with my friend, an American naval lieutenant?"

The Russian shook his head. "Please come with me."

"I am looking for my friend," I said, remembering that exact sentence in a little Russian-English language guide pamphlet printed in Cairo.

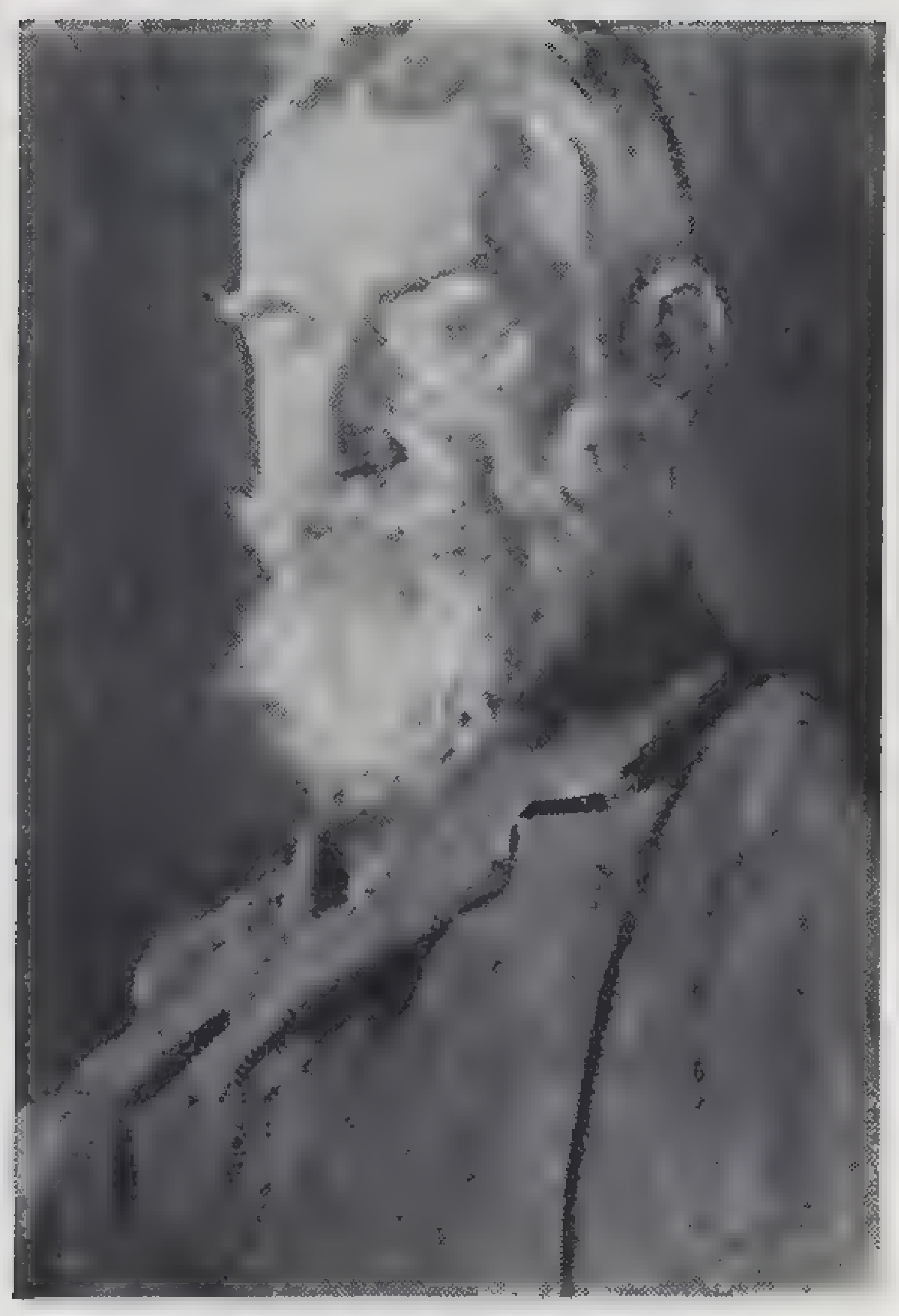
The lieutenant opened the truck door. "Please."

"I must wait for my friend."

"It is better to wait inside." Then he ordered the sergeant to guard the truck and the driver.

Untangling my legs from a musette bag and other paraphernalia, I got out. The lieu- *(Continued on page 176)*

FRESH IN THE NEWS



BERNARD SHAW

New York, the cultural roller derby, is the starting point for derbies all over the country. Everyone tours; operas, ballet companies, art shows, movies. Here are some of the new tourists.

This "Portrait of Bernard Shaw" by Augustus John has been loaned by Her Majesty Queen Elizabeth to the important exhibition, "The Last Fifty Years in British Art," for the benefit of the English-Speaking Union. (The show is on a ten-city tour.)

Ethery Pagava, the eighteen-year-old dancer with the Marquis De Cuevas' Grand Ballet, is in this country for the first time. When only a reedy twelve-year-old, she became famous for her heartbreak in the ballet "Les Forains."

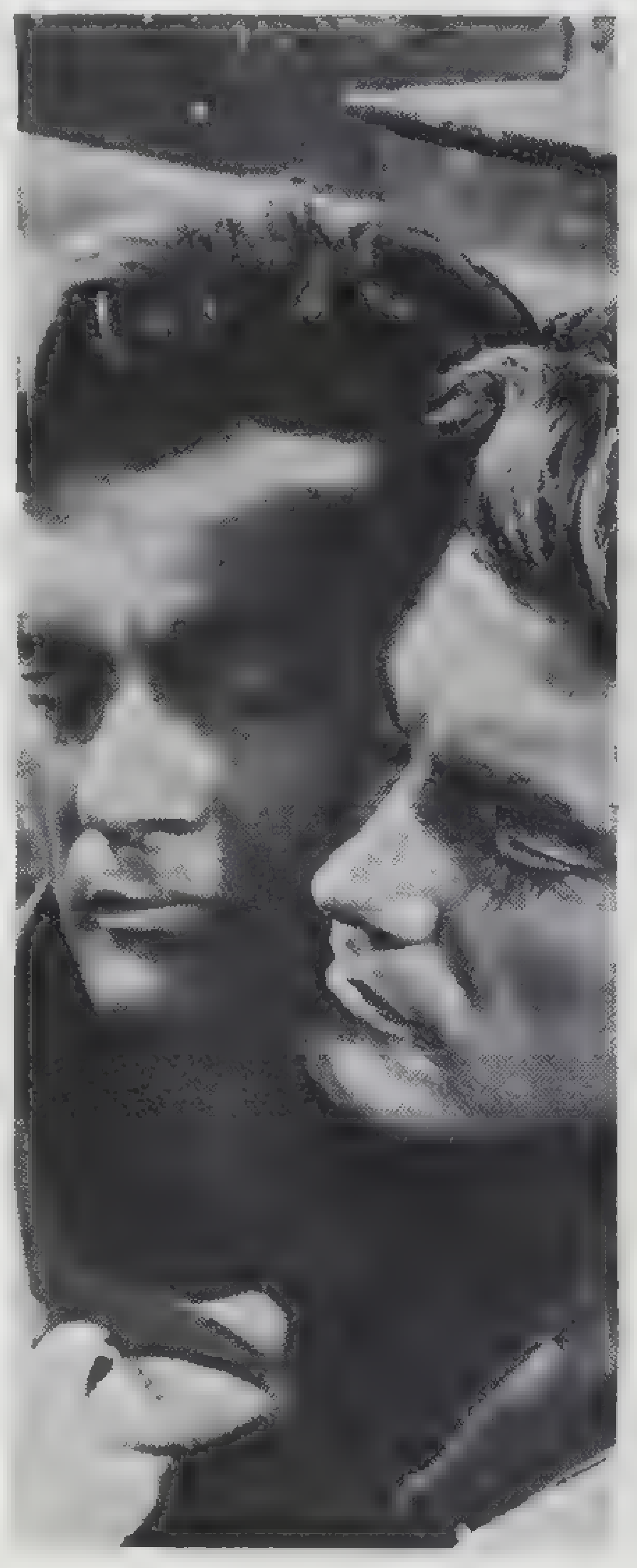
Jean Marais stars in *Orpheus*, the new Jean Cocteau film which treats honestly and beautifully the problem of free will.

Raffaele Arie, Bulgarian basso of Milan's La Scala Opera Company, is singing in the United States now, for the first time, his subtle Mephistopheles, in the New York City Opera Company's new production of *Faust*.

Opposite: Rudolf Bing is the gentle but unyielding new ringmaster of the Metropolitan Opera Company. In an English accent only slightly touched by Viennese, Mr. Bing masks the iron of his determination with the charm of his diffidence. Among the promised pleasures of the Bing reconditioning program are *Don Carlo* directed by Margaret Webster, with sets by Rolf Gerard; *Fledermaus* in the English phrases of Garson Kanin and Howard Dietz, with Kanin as director and Gerard the designer; Kirsten Flagstad in *Fidelio,* and the complete Ring cycle; a new ballet corps, trained by the Ballet Theatre; and, finally, sixteen new voices. These are the first infiltrators.

ETHERY PAGAVA

LIDO

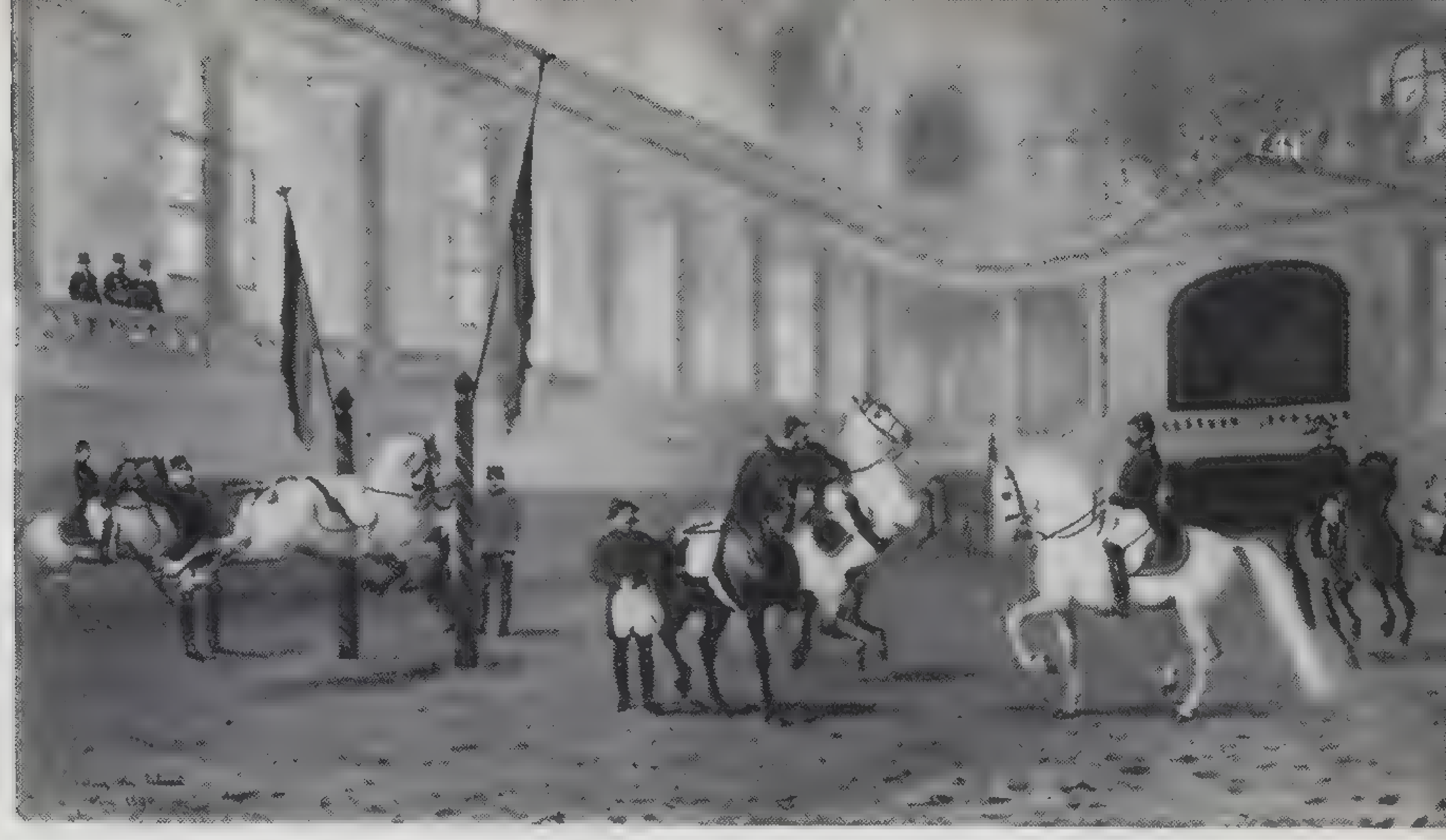


JEAN MARAIS

RAFFAELE ARIE

RUDOLF BING *opposite*

NATIONAL HORSE SHOW



NOTES

BLACK STAR

BY TOM O'REILLY

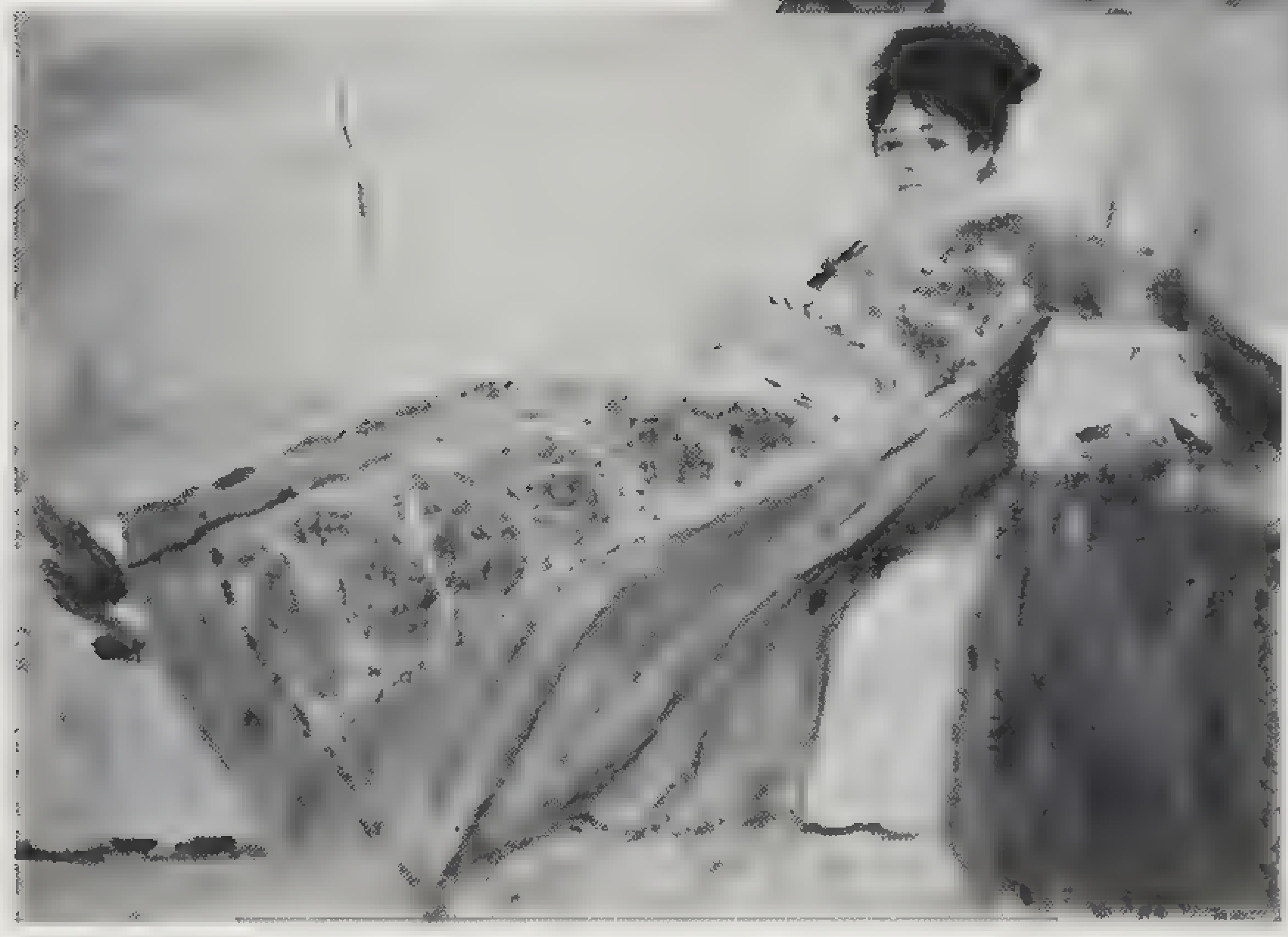
The National Horse Show in New York must earn its keep as a theatrical attraction. It runs eight days and nights, attracting over 100,000 spectators, a few of whom fool the census-takers by remaining inside the Garden from start to finish. The most unorthodox of all Broadway productions, it defies Actors Equity by making the stars pay to perform. When, for instance, that great lady, Mrs. Loula Long Combs, of Longview Farm, in Lee's Summit, Missouri, drives one of nine fine harness horses, freighted here for the show, she does so at her own expense. Her only tangible reward may be a ribbon, a bit of plate, or part of the $31,000 in National Horse Show prize money, a sum, incidentally, for which Hirsch Jacobs' old race track campaigner, Stymie, probably would hesitate to warm up. Mrs. Combs, of course, belongs to the old school of horsey folk who ignore expenses. She once dispatched a set of fire horses, complete with engine, to an international competition in London; her Missouri smoke-eaters easily won the race, from firehouse to "blaze," by having the harness hung handily in position, over the backs of the horses, in Yankee firehouse fashion, a forehanded gesture which British critics called "unfair."

Saddled with the job of bringing this unwieldy production's temperamental performers (over 500 horses) into the arena on cue, is Manager, Ned King, the Harvard-trained landscape architect and artist, who has raced, hunted, driven, and exhibited horses all his life. Not all his stars pay heavy money to join the cast. The military teams from the United States, Chile, Canada, Mexico, England, and Ireland are transported here at the Show's expense. So are those amazing snow-white Lippizaner stallions ridden by the hip-booted riders from Colonel Alois Podhajsky's famed Spanish Riding School of Vienna.

Sometimes called "the only animate survival of the baroque," the Lippizaners were engaged as a fabulous act, almost a horse ballet, by the Show with an eye toward those customers, whose appreciation of fancy gaits and harness rigs may have been understandably neglected. (When the show was first televised, in 1947, officials *(Continued on page 183)*

THE FAMOUS WHITE
HORSES OF VIENNA,
NOW FOR THE FIRST
TIME IN AMERICA

"PARIS 1900"



MADAME CLAUDE MONET

FRESH IN THE NEWS *continued*

The movie, *Paris 1900,* is an often hilarious collection of scenes from 700 old films showing the whims and the famous of *"la belle époque,"* among them Léon Blum (above) duelling with Pierre Weber because Blum reviewed unfavourably his colleague's play; Maurice Chevalier as a long-legged colt dancing for Mistinguette; Claude Monet painting with aged hands.

"Madame Claude Monet Lying on a Sofa," by Renoir, is one of forty paintings at the National Gallery in Washington, D. C., loaned by Calouste Gulbenkian, the incredible eighty-one-year-old figure in the Near East oil world. Acting as his own dealer, he has purchased one of the finest collections formed in the twentieth century.

Anne Vernon, beautiful and capable, stars in the new film *L'Affaire,* a tender counterpart of the British *Brief Encounter.*

Somerset Maugham appears in his own new movie, *Trio,* the sequel to *Quartet,* to introduce each episode, all delightful twists on the throwing of Fate. In the same vein he is on the new Maugham television program, "Teller of Tales."

Opposite: The Grants since their marriage last December are known as one of Hollywood's most self-sufficient, attractive and hardworking couples. Star-ascendent, green-eyed, and just twenty-seven, Mrs. Grant, whose screen name is Betsy Drake, has made four pictures in her three-year career. In the newest, *Pretty Baby,* she lifts the pervading silliness with her rag-doll bewilderment and her old-fashioned gumption. Cary Grant for almost eighteen years has been a light comedian, handsome and casual, in the movies; he will star next in *O Mistress Mine.*

ANNE VERNON

SOMERSET MAUGHAM

opposite

MR. AND MRS.
CARY GRANT

CECIL BEATON

PENN

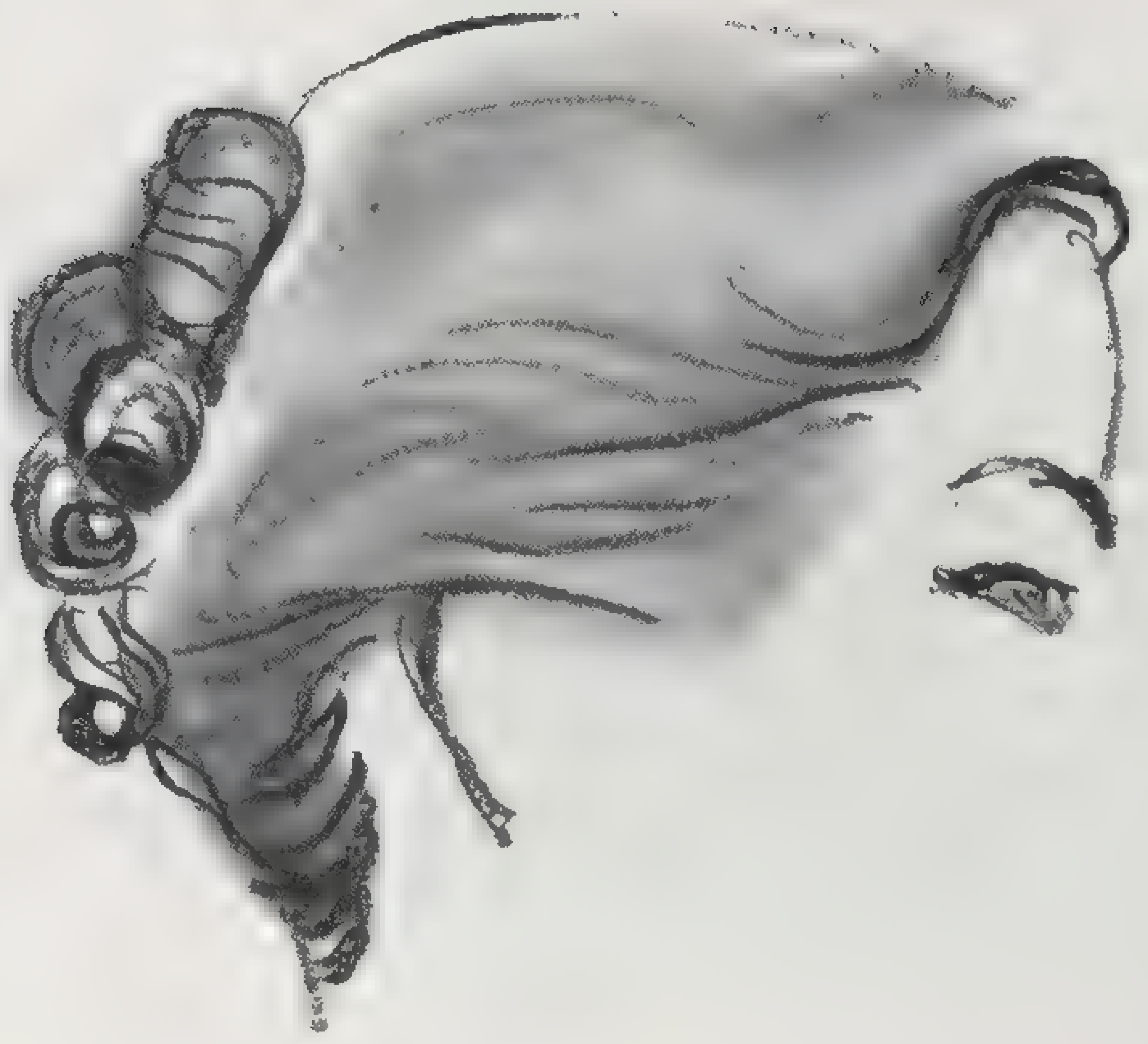
UPTURN IN HAIR FOR EVENING

"As different as night from day." It's a nice idea to be sure that you are—different at night from day. The way you wear your hair all day is quite likely not the way your hair will look best with this year's evening clothes. And even if your hair is short, there is now a tendency to want it to look longer at night, turned up or brushed up or pinned up. (If a tiny tiara makes you feel beautiful, you might add that.) But whatever, however you manage it, your evening-effect can be (and we think should be) different from your every day good looks. *Right:* A Spanish comb effect achieved with hair swept back in front, up in back. By Guro.

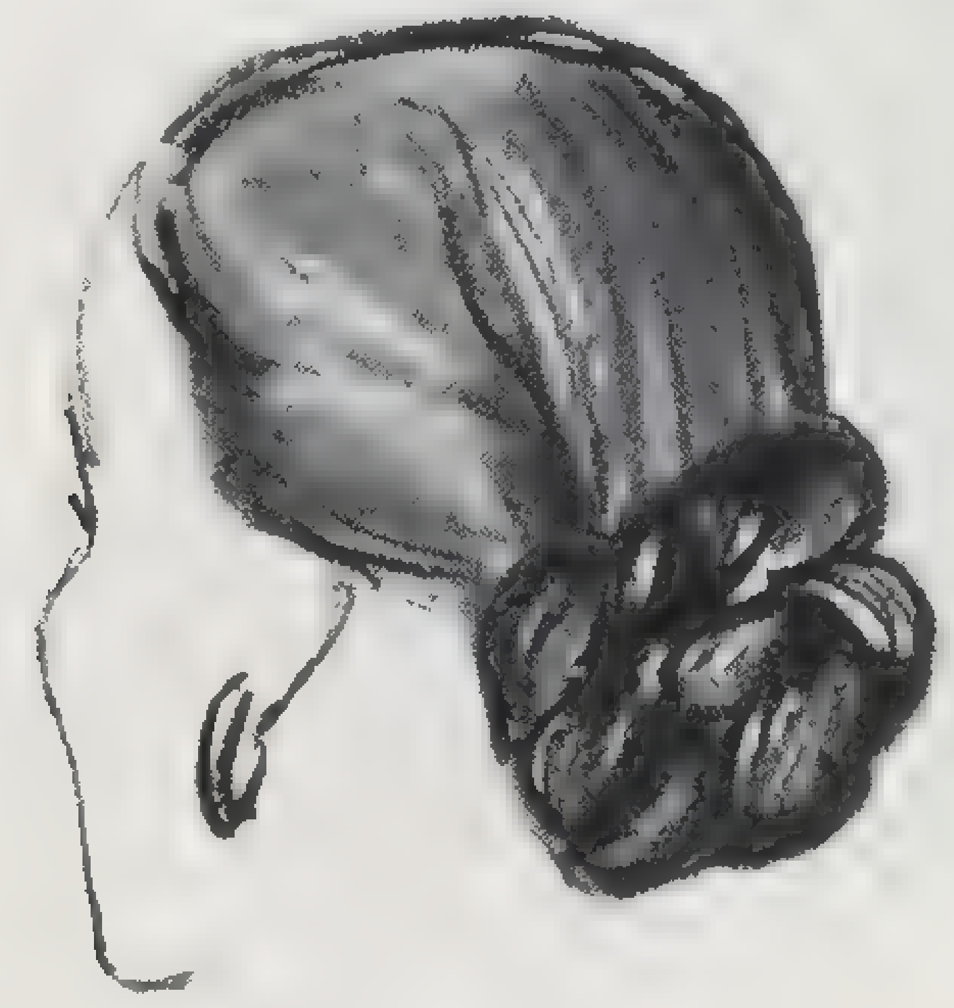
THE NEWS: THE NARROW FOR BIG EVENINGS

Opposite page: With a smooth-brow coiffure (the sides short, the back long enough for a soft upward roll), a dress cut in the narrow evening line important now. This dress by Adrian, an evening sheath in golden metallic cloth, with back panels sweeping to the floor. Tiara, earrings (by Ledo); long glacé capeskin gloves. All, Gunther Jaeckel. Dress, also Frost Brothers; Robinsons' Beverly Hills. Coiffure by Mr. Henry of Elizabeth Arden Salon. The deeply glowing lipstick, against a palely-powdered face—is Elizabeth Arden's "Sapphire.

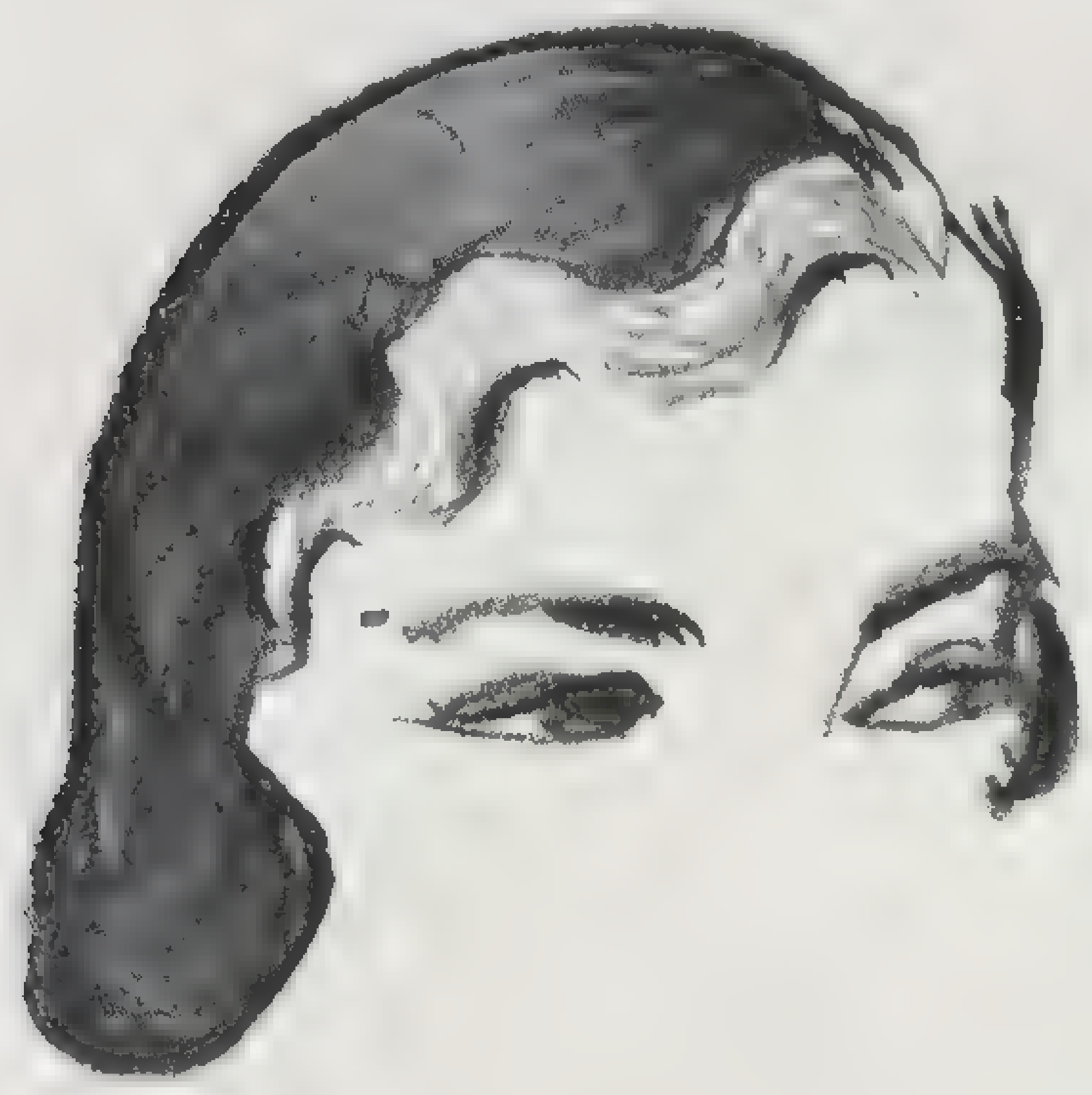
RAWLINGS



A CLUSTER
OF RINGLETS



A BRAIDED SWITCH



A LIGHT STREAK

Jaguar

SHORT HAIR: SOMETHING ADDED

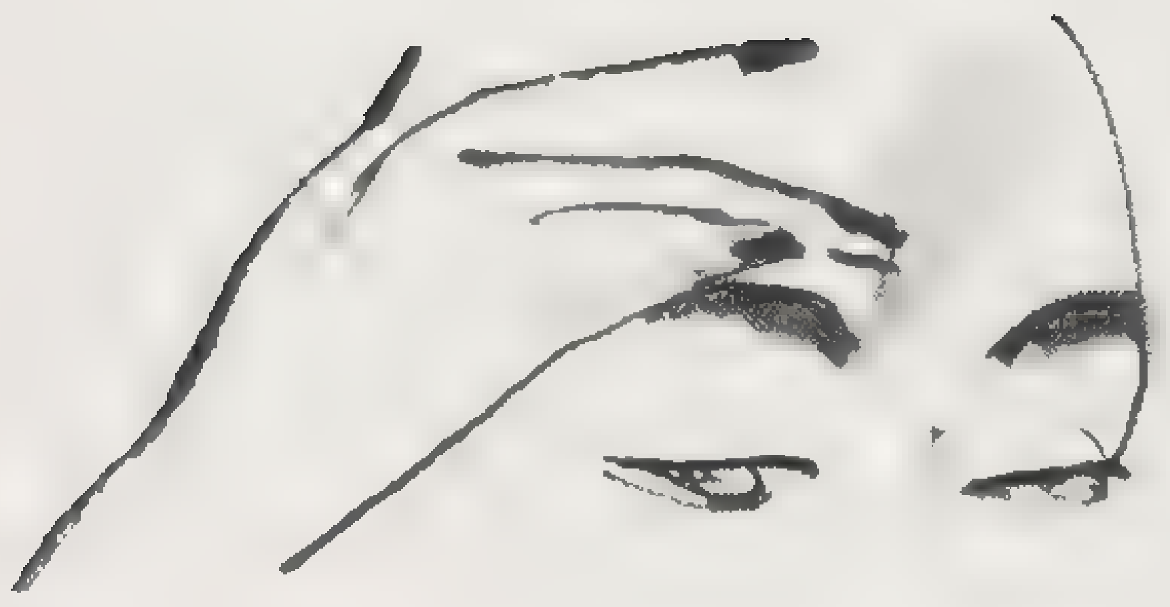
There is a new kind of short hair this season. It is the really short hair grown an inch or two longer, worn with a simple, sleek style, worn as a shining headlight. It is shortish, but not cropped; and sometimes worn in the new way, flat to the face with over-the-ear dips or waves. It can be a winter complement to the new Iris March type of daytime cloche.

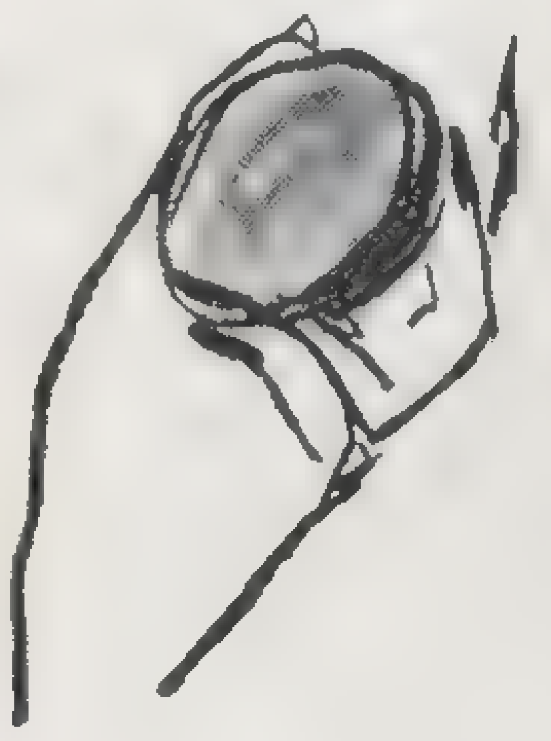
To change from the practical daytime coiffure designed to be neat under hats, there is a group of added attractions (at almost any beauty salon). If you begin with short hair, you might swirl the back; at the high point of the back, pin on a group of matching ringlets; or attach the ringlets low at the back to give the effect of a long bob—or over the forehead for a bang effect. (The soft curl cluster in the sketch is by Joseph Fleischer.) A braided switch, worn tidily at the nape of the neck to give the Spanish effect, can make an interesting change. (Max Factor Hollywood makes this.) Or, for effect, pin (or glue) a white or pale blond streak at the side part of a simple coiffure, then comb the streak to mingle, as if naturally, with the darker hair. (The light streak is by Joseph Fleischer.)

LONGISH HAIR: POLISHED HELMET

Opposite:
Newest, slickest version of this year's longer short cut, with a straight-across-the-brow suggestion of a wave, a deep, cheek-hugging dip over the ear, and an undistracting-to-line roll in, and under, at the back. The coiffure is by Michel of Helena Rubinstein. The beautiful loop earrings with cabochon rubies, the spray clip of gold, diamonds, and rubies, are by Cartier.

BLUMENFELD



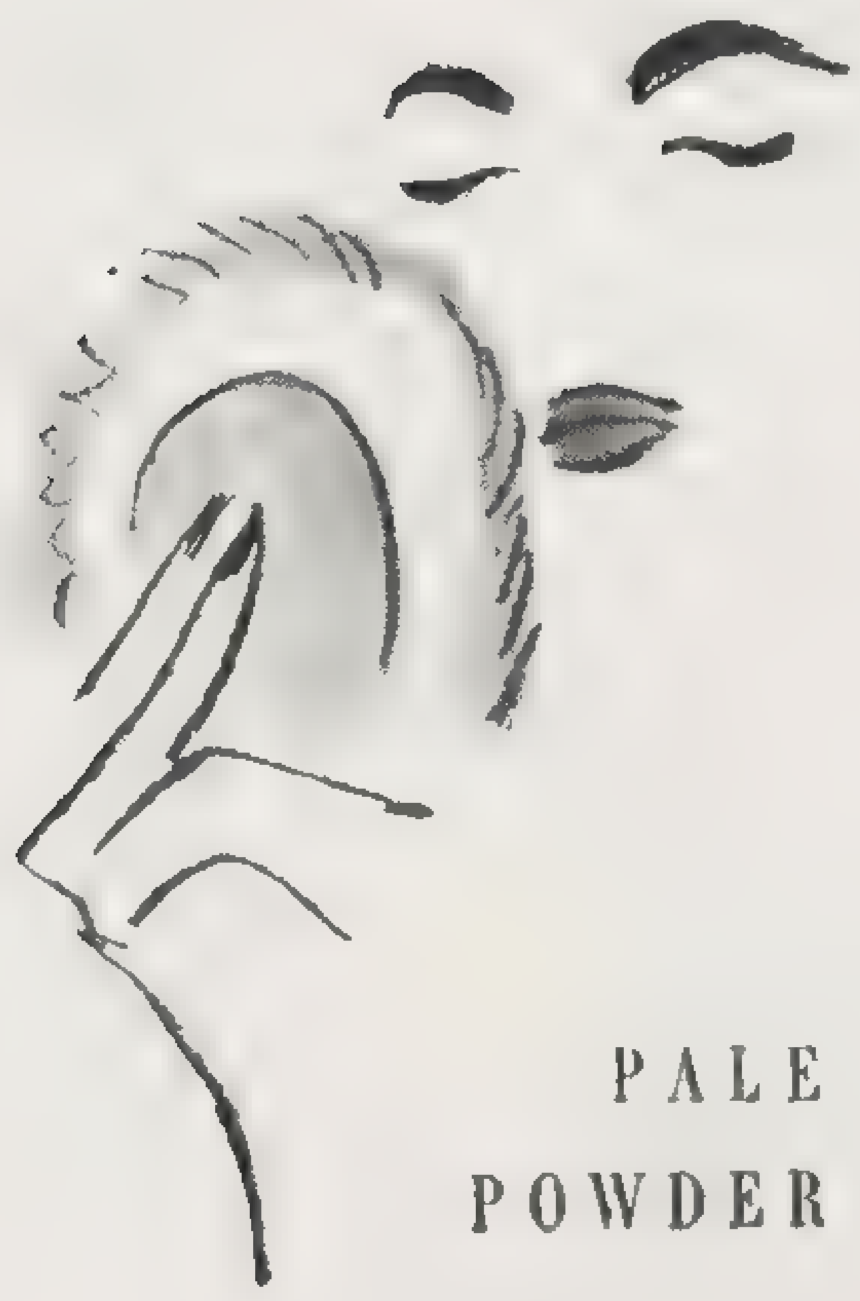


PALE
FOUNDATION

DARKER LIPSTICKS, PALER POWDERS

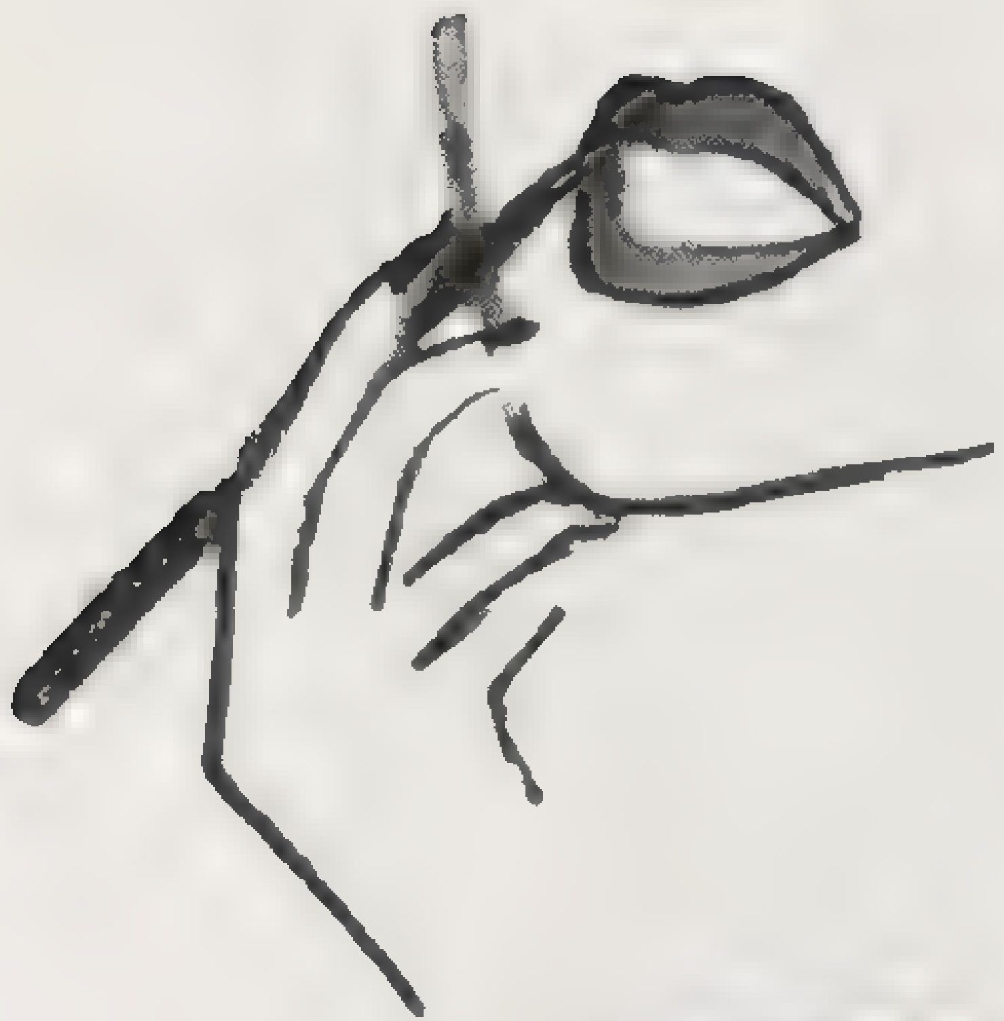
Remember not so long ago when the delicate whiteness of skin was a quality to seek with make-up? When the first dark red lipsticks were worn—and made the skin seem even paler? It was a seductive way to look then, and there are straws in the wind to indicate that it will be a seductive way to look—again. Think of it—for it's a new use of make-up, and a very special one; could be an arresting change in the look of a face. Not for everyday, everywhere, everyone, now. But think of it as news. Imagine a more delicate, pale complexion, a more boldly coloured mouth above the depth of black furs; clear behind a veil; arresting beneath a dark-brimmed hat; distinct from all the tinted faces in a night-lights place. And if you think well of it, as we do, realize that it is a make-up to practise before wearing. The rules are strict and definite. There should be no blurring of outlines, or hedging on vividness. It's a make-up which should not be softened by rouge, or pastel tints about the eyes or on the mouth. The rules are these: use a foundation which holds powder most closely to your own particular quality of skin. It might be a colourless lotion or cream; it might be a cake or a lotion tinted no more than a pearl. For the powder will be lighter than your own complexion, and must be thickly dusted over it. Then, mark the brows clearly with black pencil, use black mascara on the lashes. Give the eyes a further depth with colours which are true shadow shades: grey or brown.

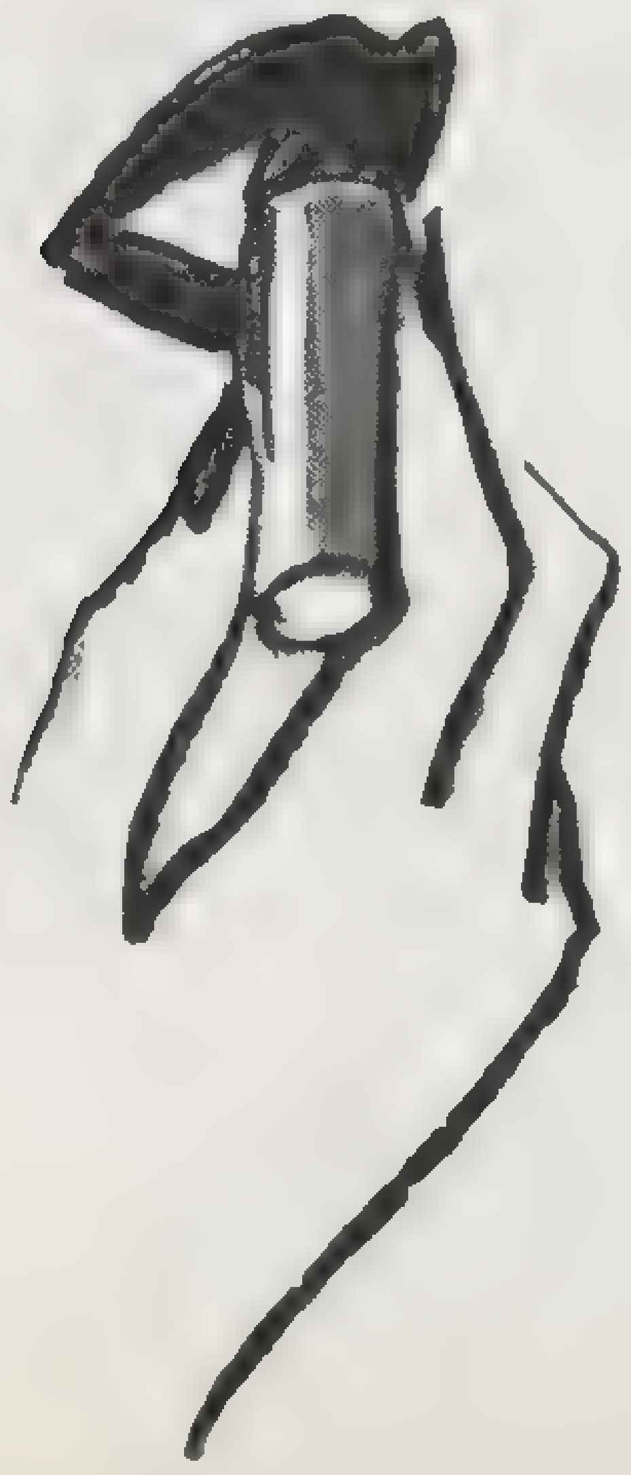
SPOTLIGHT-LIPSTICK! *Opposite page:* The darker red lipstick comes back in fashion—for a particular use with paler powders. *This* mouth is painted deeply and accurately with Dana's "Barcelona." *These* eyes are made larger than life-size, with Aziza's black crayon and grey eye-shadow.



PALE
POWDER

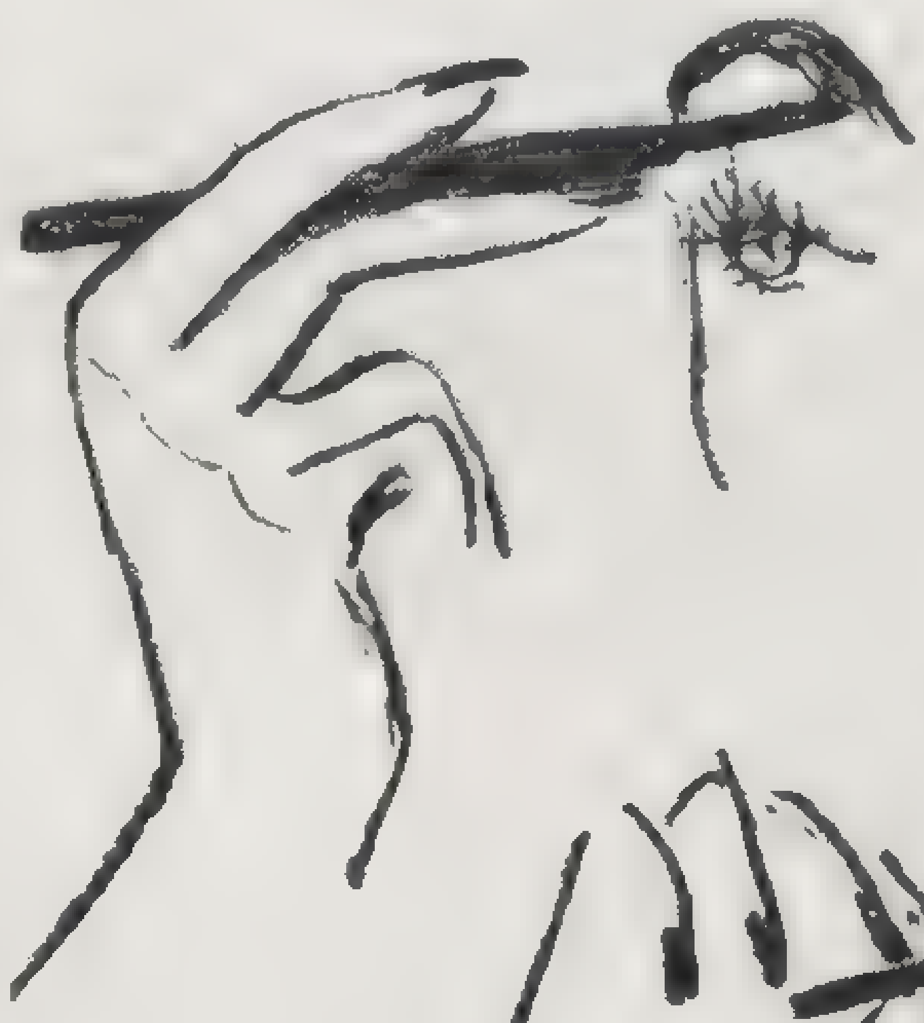
DEFINITE
OUTLINE

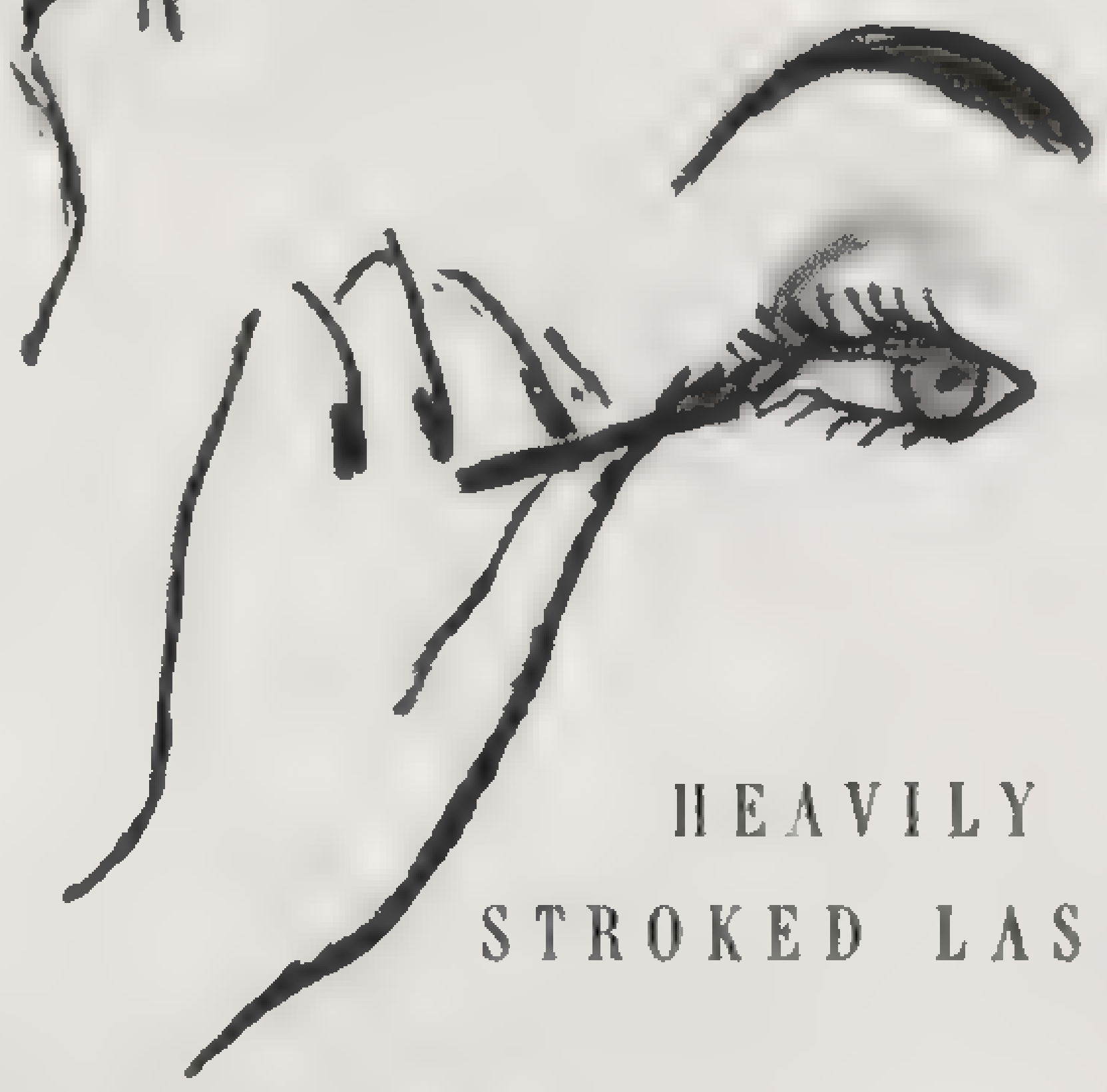




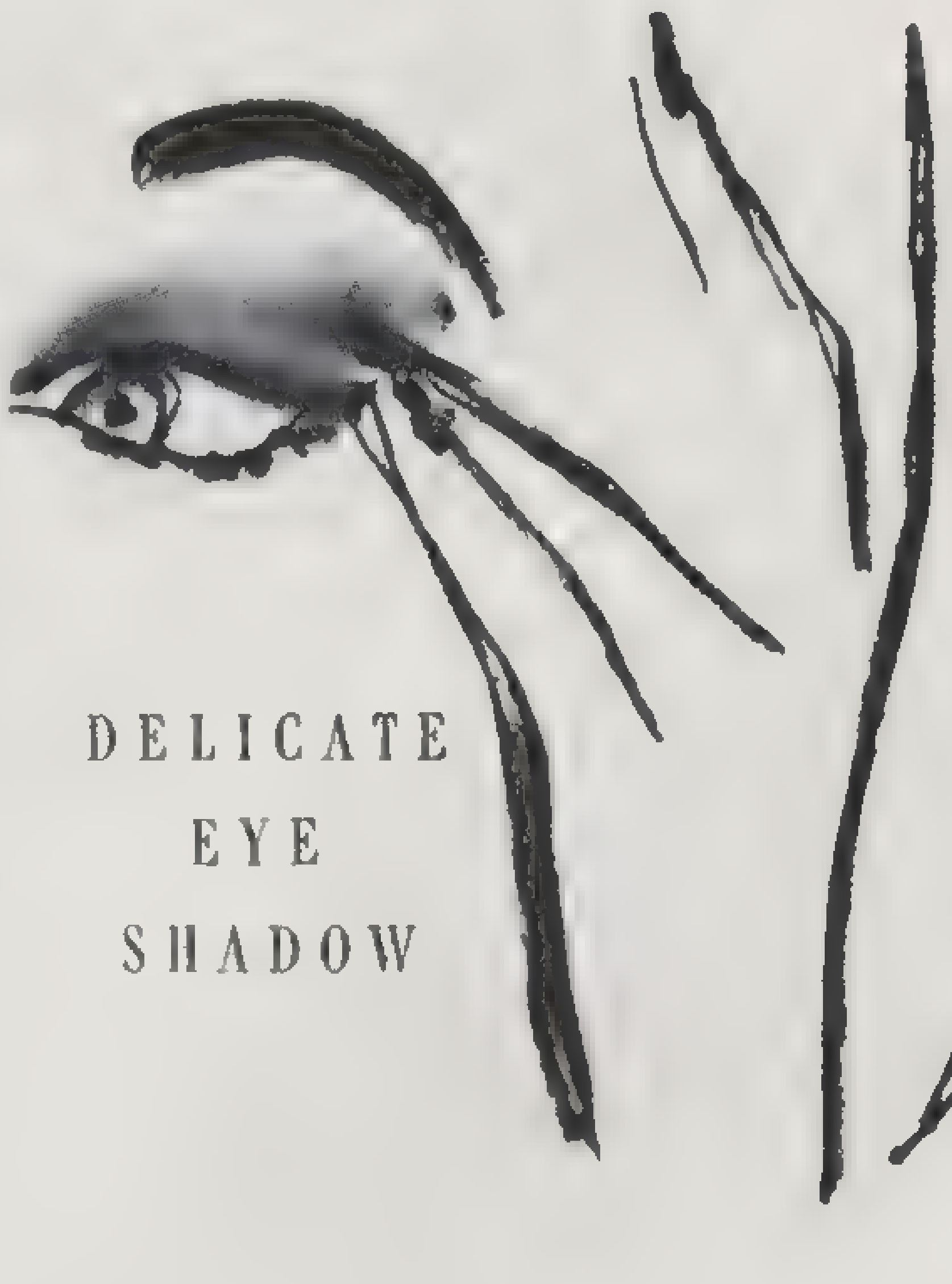
EXTRA-HEAVY
FILL-IN

STRONGLY ACCENTED
EYEBROWS



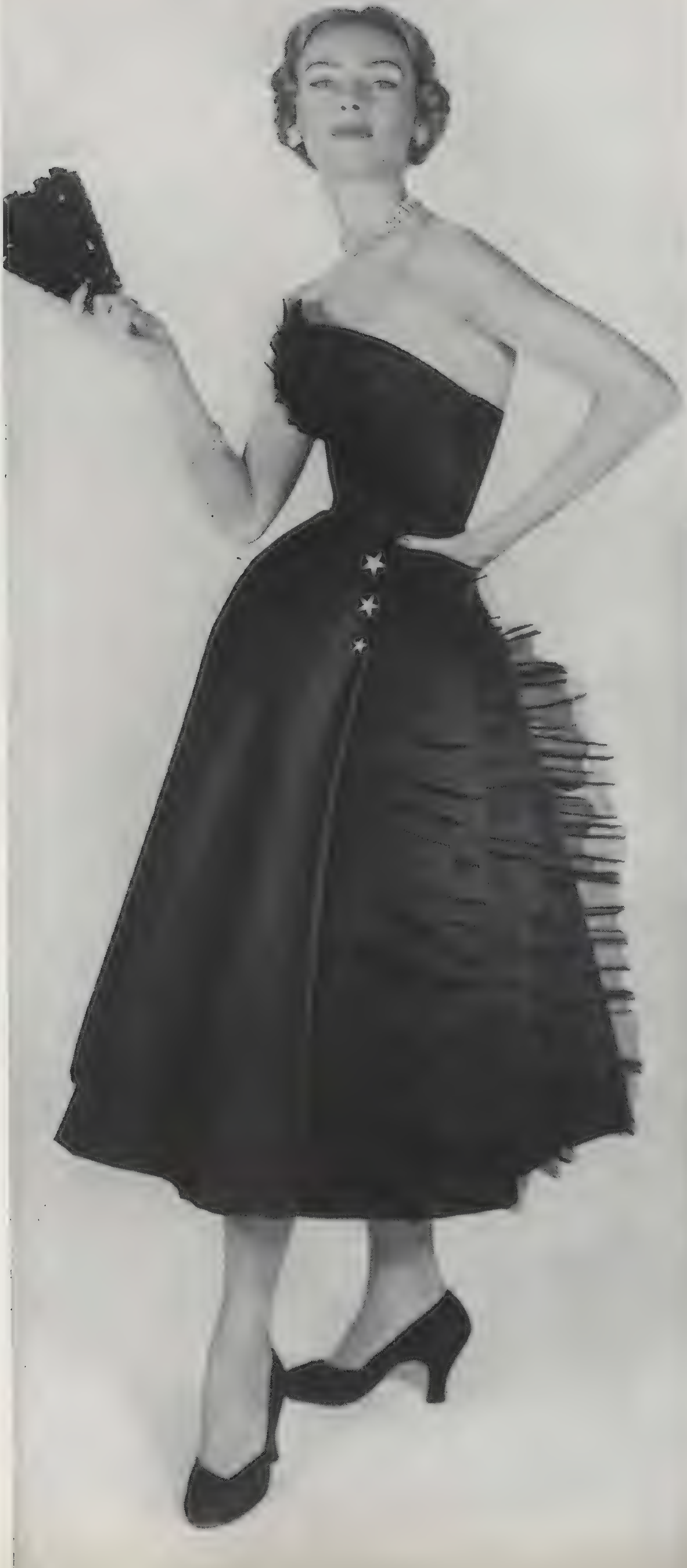


HEAVILY
STROKED LASHES



DELICATE
EYE
SHADOW

BLUMENFELD



This page: At left, a dress identifiably Paris, adapted in black rayon taffeta with featherings of pleated black nylon net. Slanted bodice crossed with slanted ruching: Dior's oblique idea, set forth for the young, for dancing. $70. *Below:* Paris again, again adapted for the young. A strapless day-length dress buttoned obliquely at the bodice, then buttoned down the front to the effect of a redingote. In luminous yellow rayon taffeta with a black, net-ruffled underskirt. $45.

Both dresses adapted by J. L. F. At Bendel's Young-Timers; Himelhoch's.

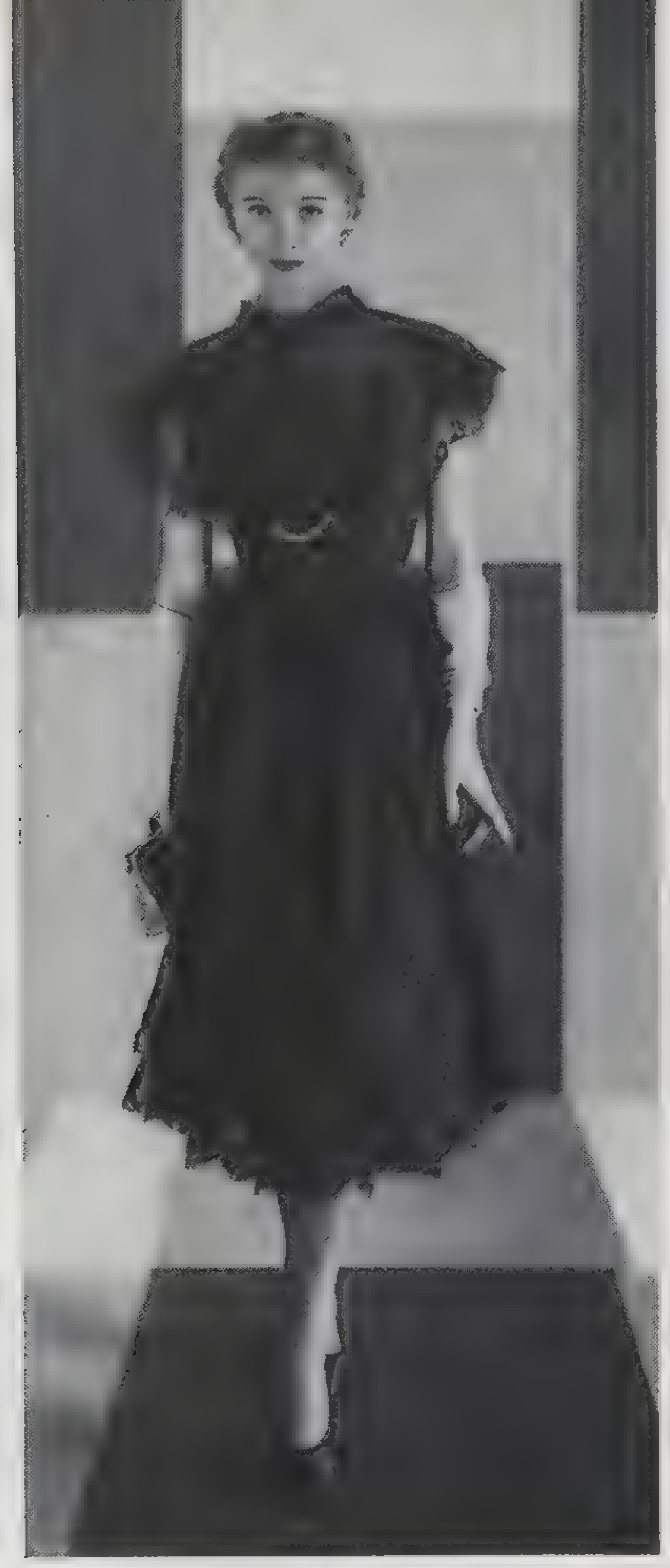
Opposite page: Copied from Balenciaga, a dinner suit with a separate shawl outlined in silky black tassels. The suit itself, a wonderful year-round evening suit with a low-cut neckline. Black rayon faille woven with a touch of wool. $80. Velvet helmet, feather dusted, by Madcaps, $8. The rhinestone earrings and pin, by Kramer. *Below:* Copied from Griffe, a silk taffeta dress in pearl grey. Full skirt padded with quilting. Rolled collar; short sleeves, wrapped and tied. $90. *Both,* copied by Varden Petites for small figures. All at Lord & Taylor. The costumes also at Garfinckel's.

MIEHLMANN

HORST

PARIS ADAPTATIONS FOR EVENING, FOR THE YOUNG

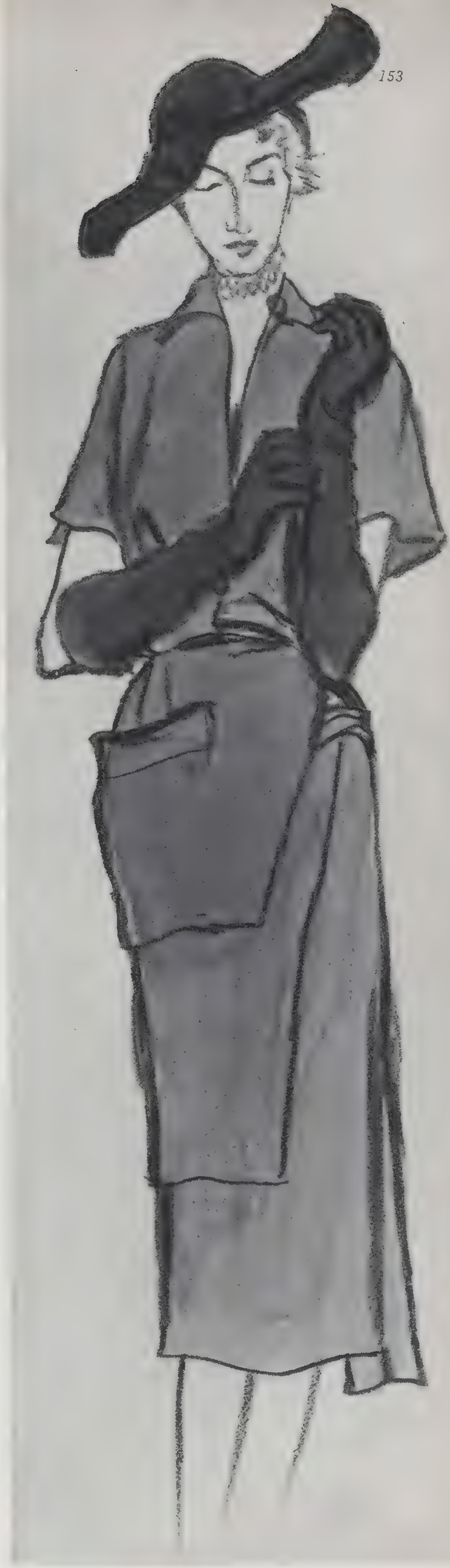
Éric / paris



HORST

PARIS DESIGNS, COPIED FOR MRS. EXETER

The Paris talent for designing to suit a woman's figure—shown here in dresses scaled to Mrs. Exeter's proportions. *Above:* Short dinner dress, easy in line, with a little capelet as a piece of flattery for the throat and upper arm. A Balenciaga design, in cocoa-colour French lace of rayon, cotton, and silk, about $155. *Right:* A symmetrical afternoon black, the skirt broken by tiers, a pocket on one side, a tie on the other. A Lafaurie design. In rayon crêpe, about $70. Both dresses, this page, Lord & Taylor. *Opposite page, top:* Late-day dress of black rayon moire with link buttons to hold the pointed collar high above an open triangle. Piguet design; about $70. *Centre:* Redingote dress with new draped scarf collar—which can be worn open to show the square neckline. A Griffe design. In black rayon crêpe, about $70. *Far left:* This season's oblique lines—for figure-paring. A Jacques Fath design. In black rayon faille, about $70. All dresses, opposite page, Saks Fifth. The dresses on both pages, in sizes 14 to 40, made by Fred Greenberg, also at Frost Bros.; Carson Pirie Scott; Wanamaker's, Phila.; and at the shops in other cities that are listed on page 177.



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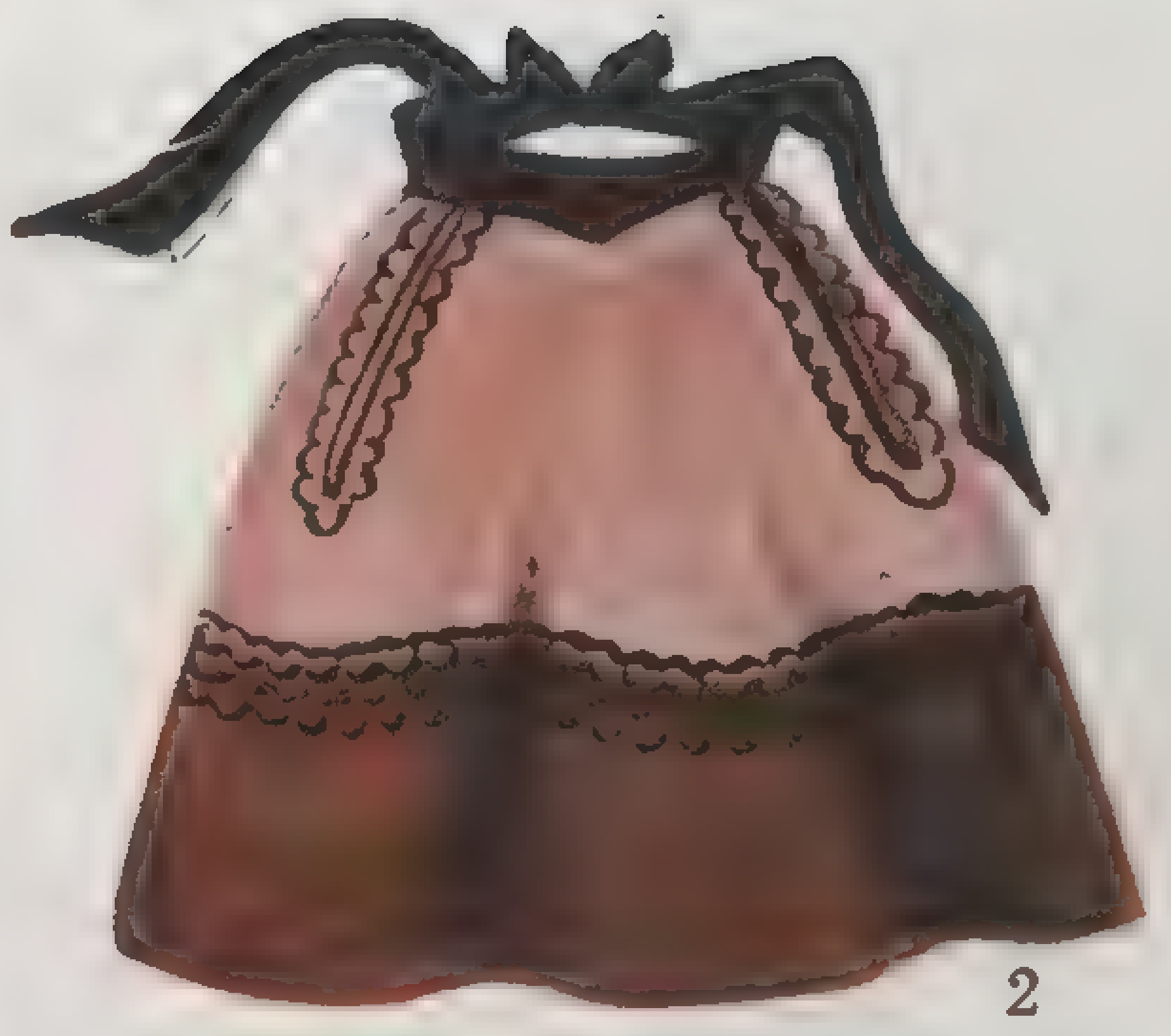
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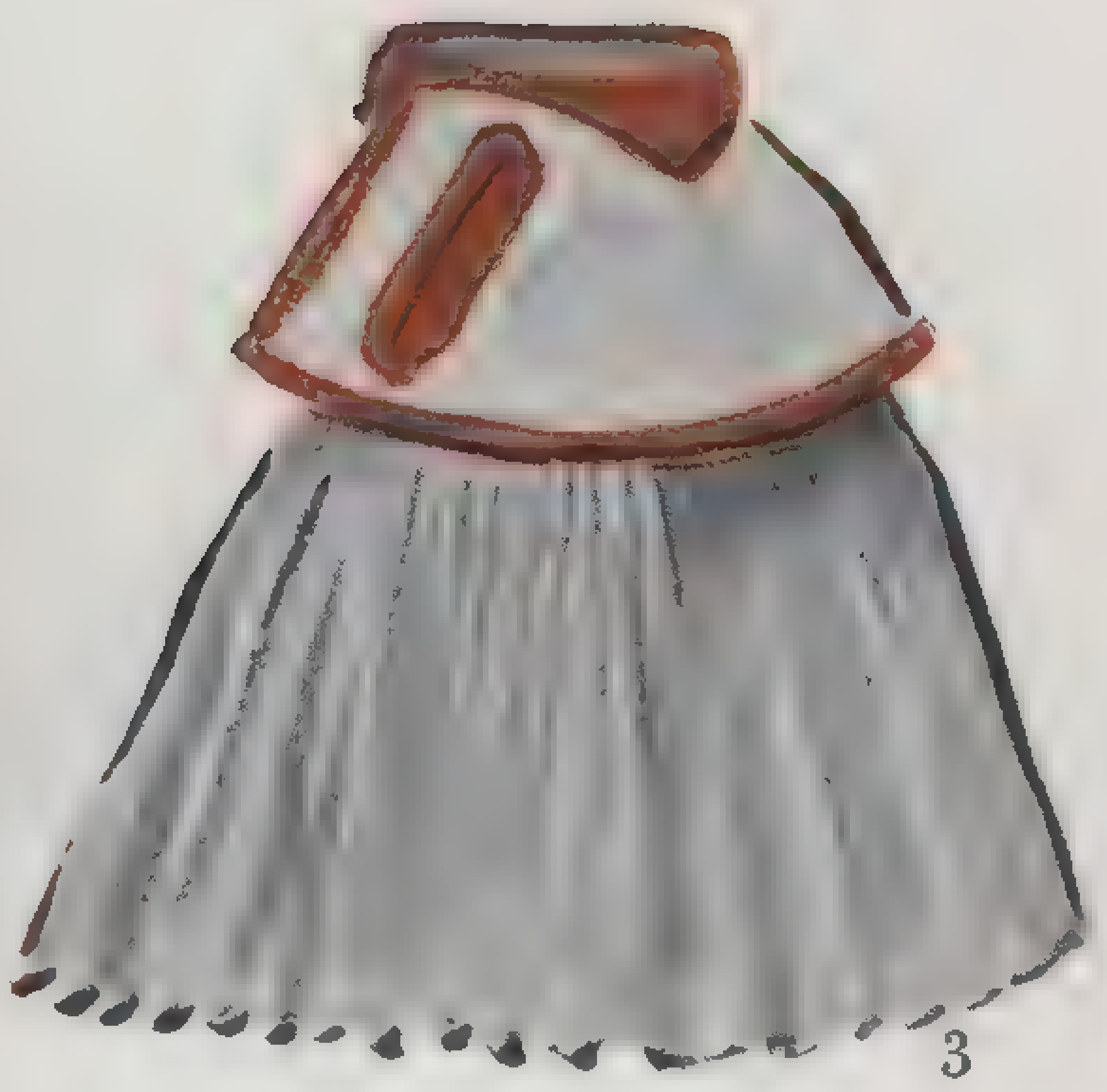
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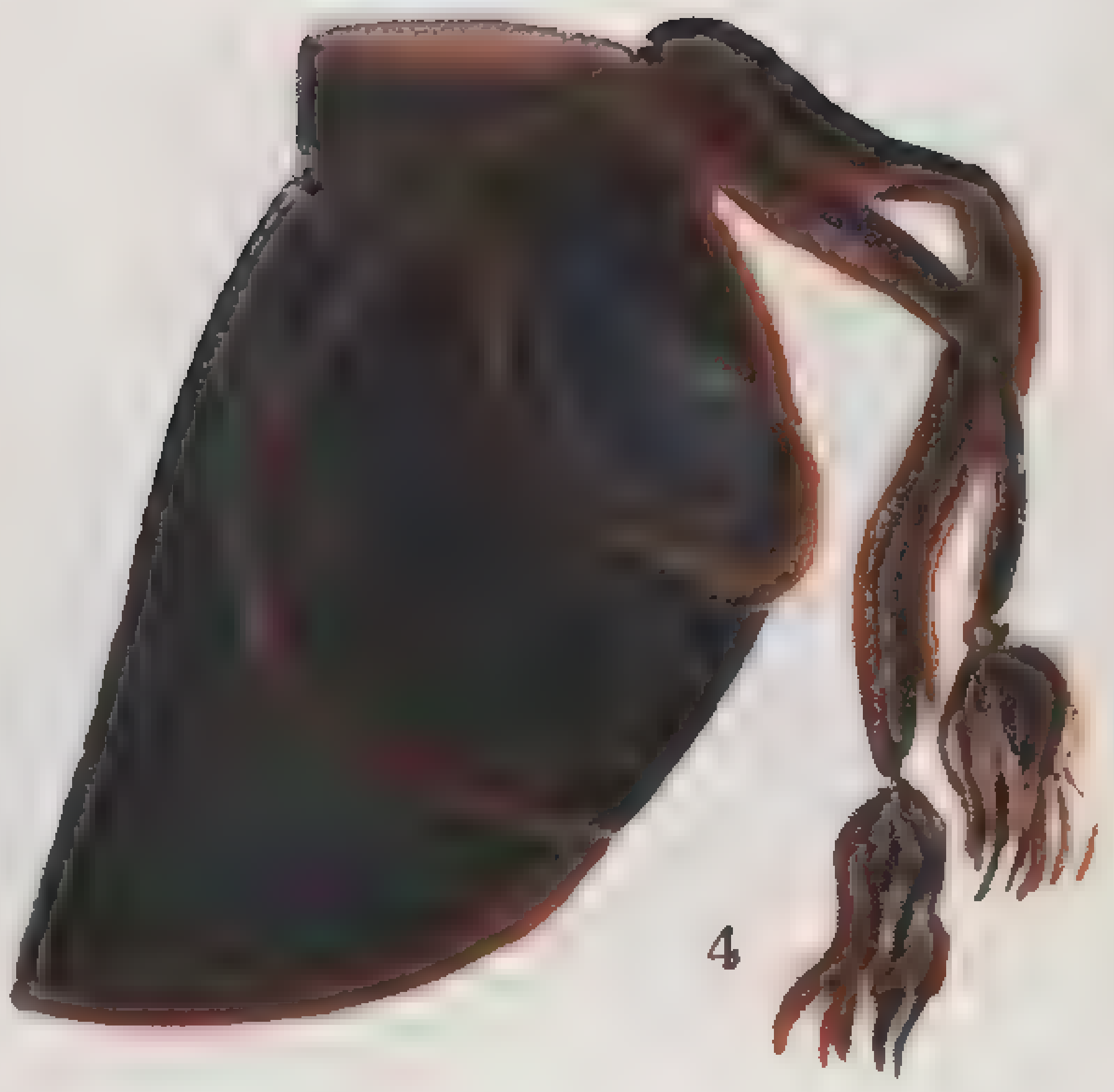
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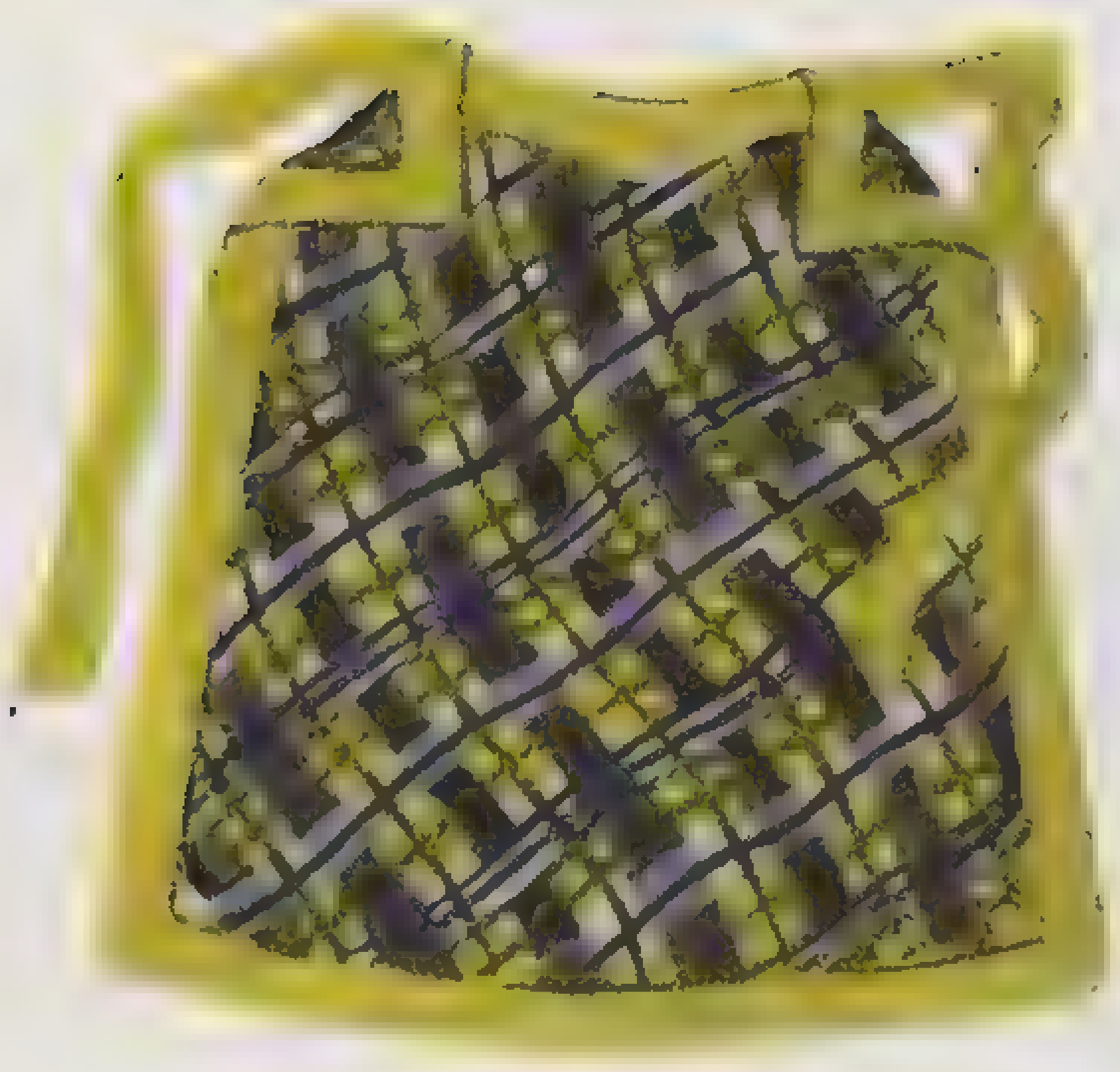
THE APRON IDEA

Spreading in fashion—the apron idea. Apron fronts on evening sheaths, on slim dinner dresses. Aprons to tie on purely for décor ("Evening: The Apron Shift," pages 126 and 127.) Working aprons, gay ones, especially for cook-hostesses (examples: left, above; opposite page, and page 104). Sketched here, designs to give you more new apron ideas. 1. Ready to buy: working apron of cotton broadcloth with rows of rickrack. By Neat n' Tidy. $2; at Altman.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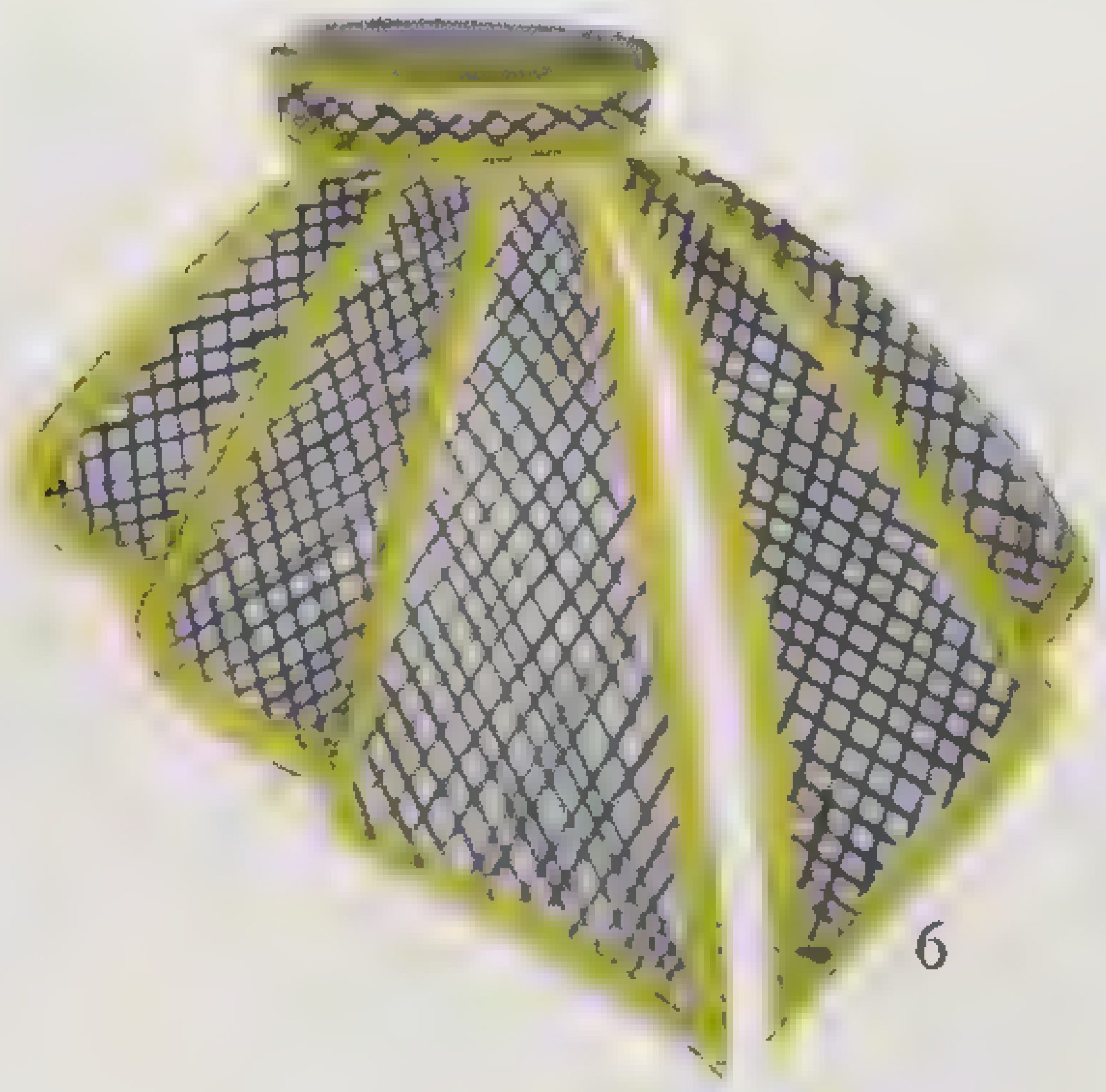
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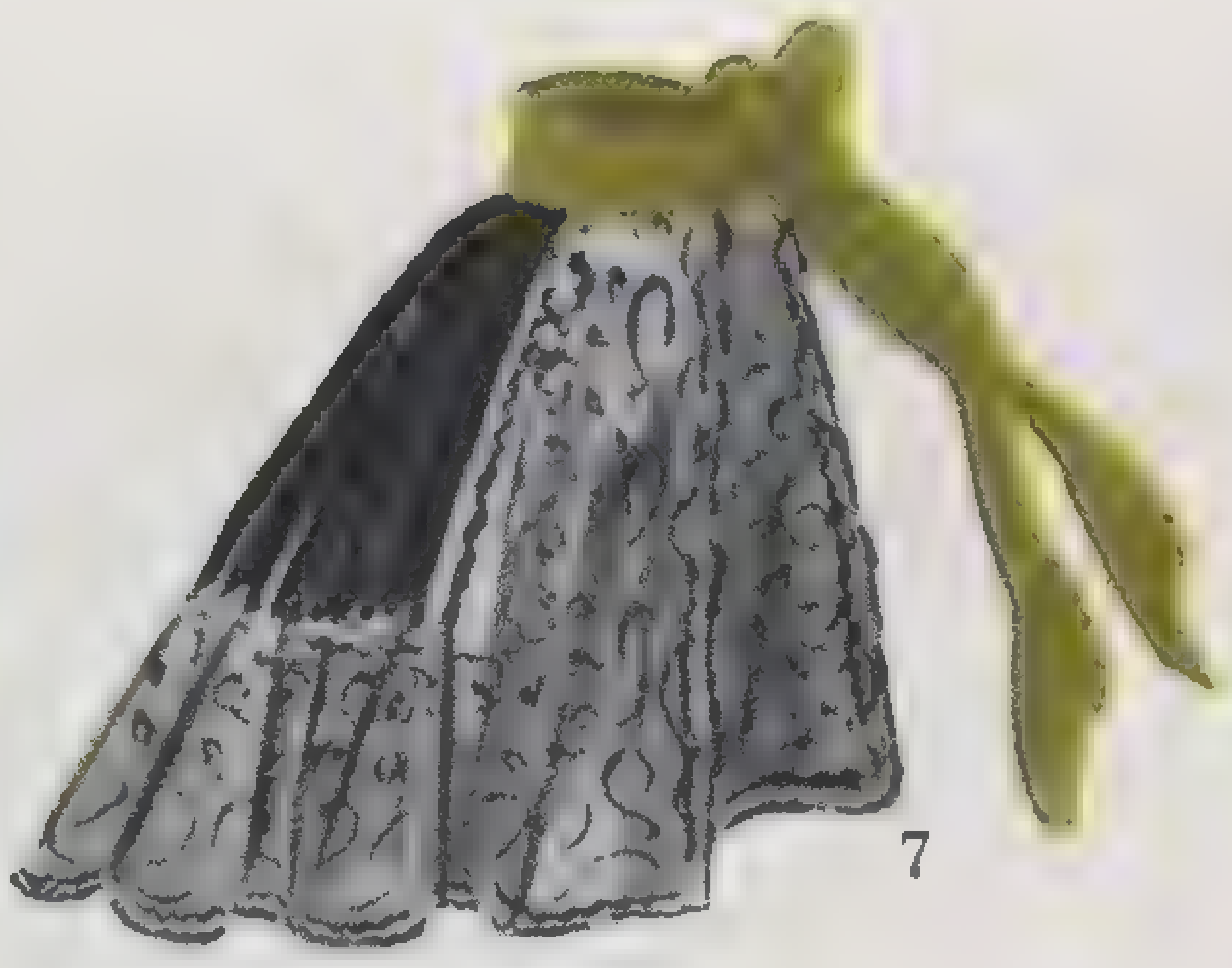
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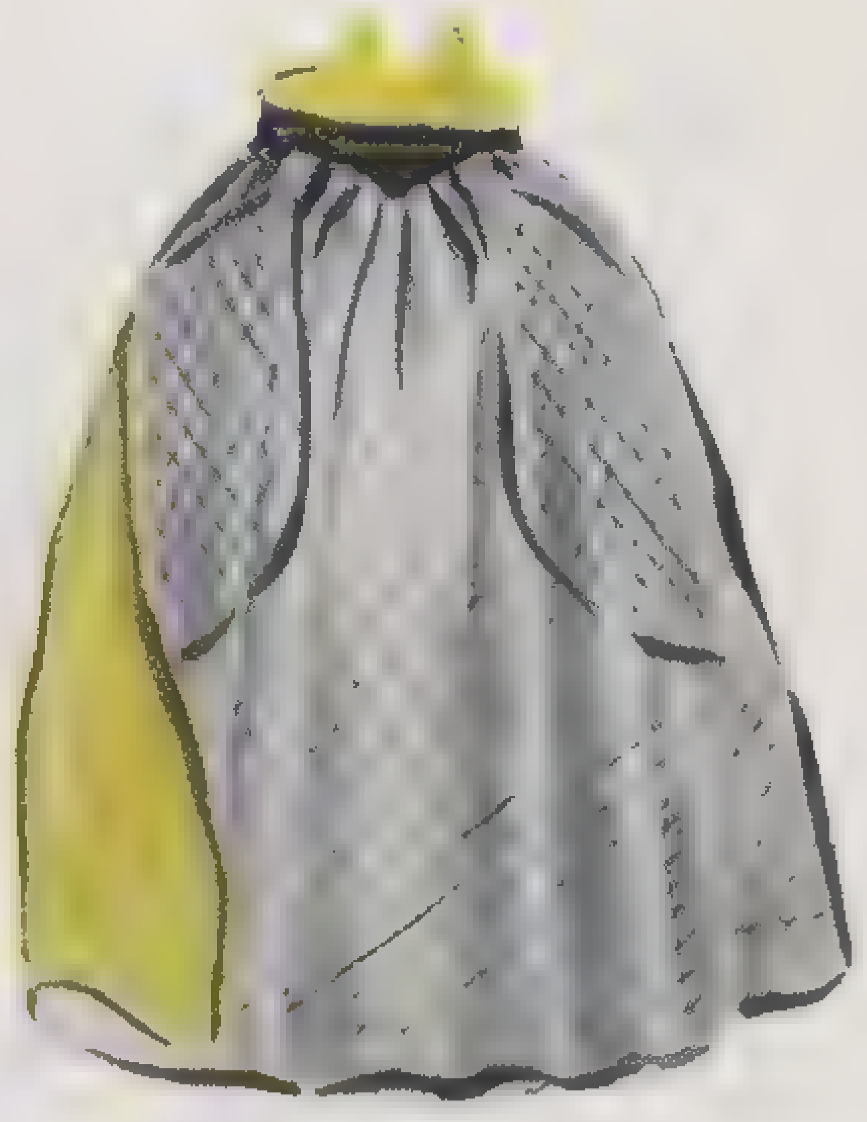
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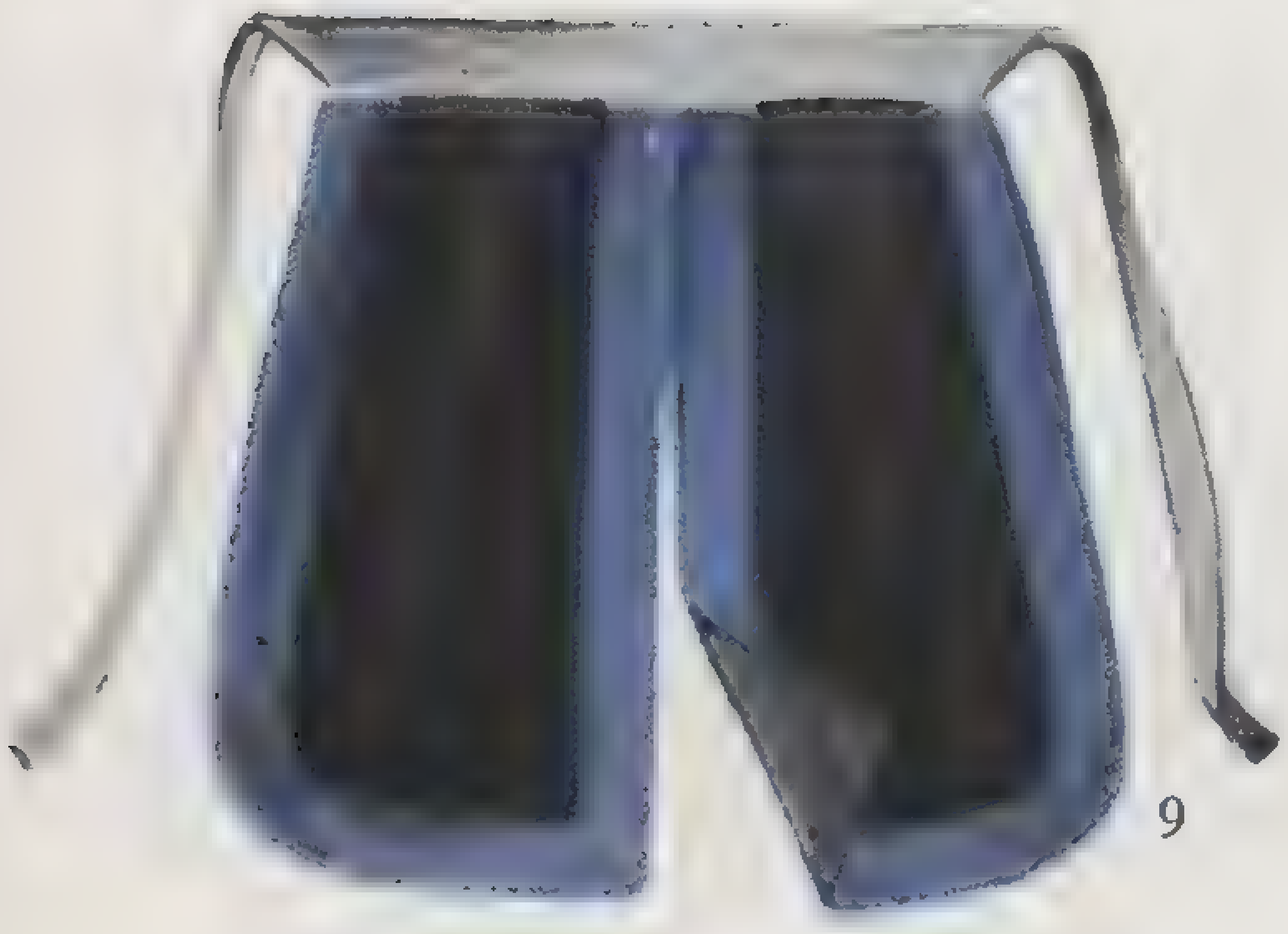
2. To make: chambray apron with deep hem, bold pockets.
3. Double-layer apron, flat and pleated; perhaps in cambric.
4. Kitchen-garden apron with side pocket; in sailcloth.
5. Plaid gingham on the diagonal; bright border and tie.
6. Pleated to a point, a checked gingham apron slit in front.
7. Transformer for a plain black sheath: drawing room apron, intended for taffeta, with lace panel and flounce.
8. Lined apron, maybe cambric backed by bright sailcloth.
9. Two-part apron with flap panels of denim divided and united by another-colour border and waistband of sailcloth.
10. Strictly for decoration, a crisp apron of pleated blue organdie, the slanted little top curved like a spread fan.
11. Billowy tiered apron of soft muslin with both hems harem. The large little-girl sash might be in a bright plaid.
12. Double-fringed apron of cambric. To hold the brief top high, you might pin it with a large rhinestone evening star.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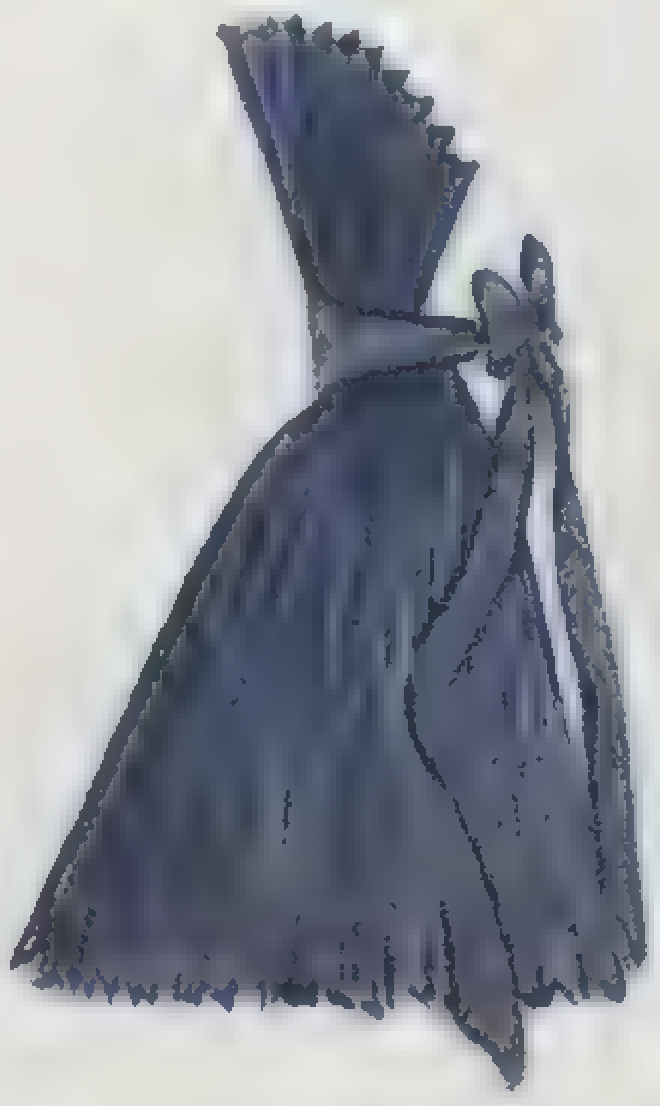
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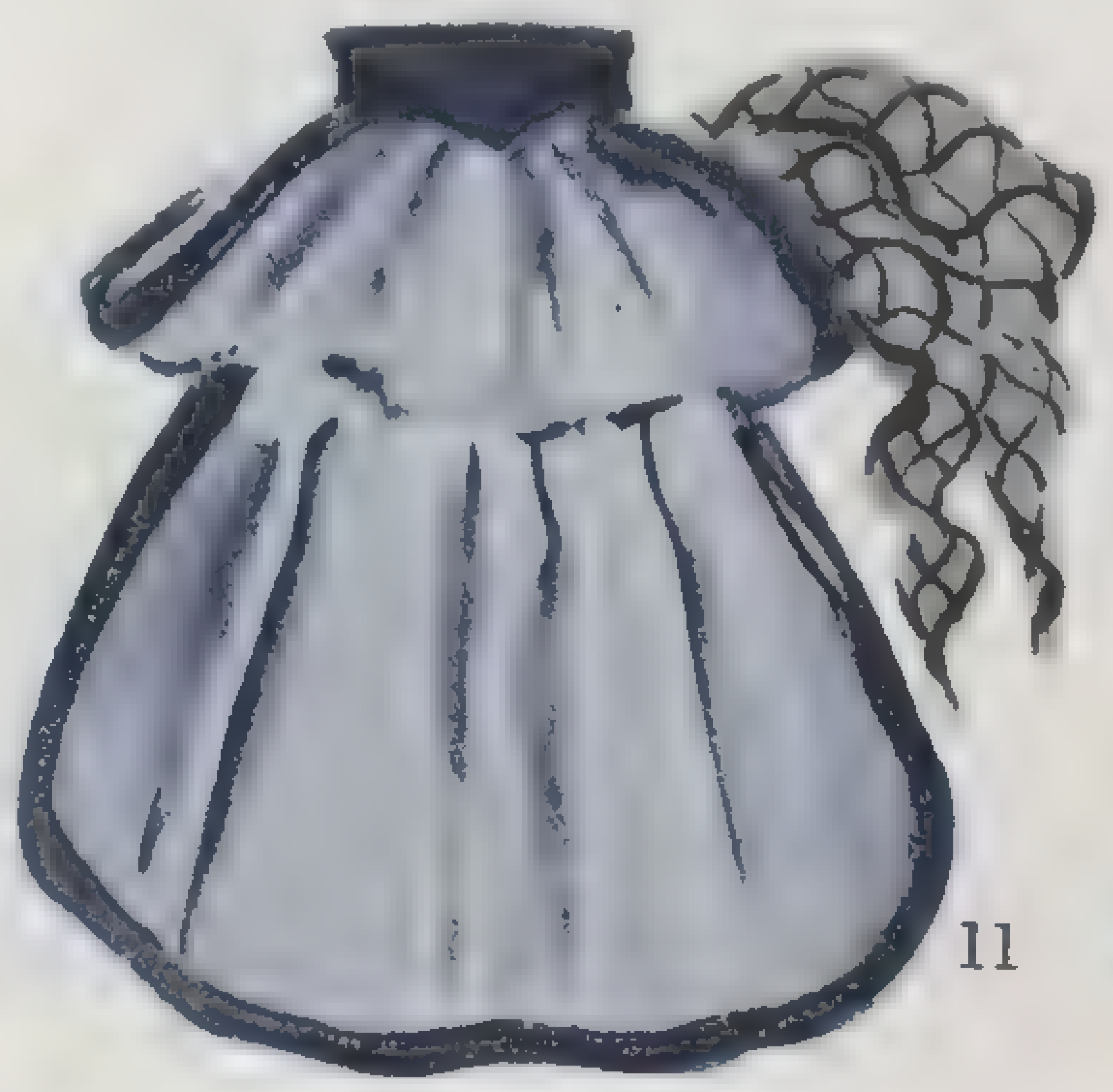
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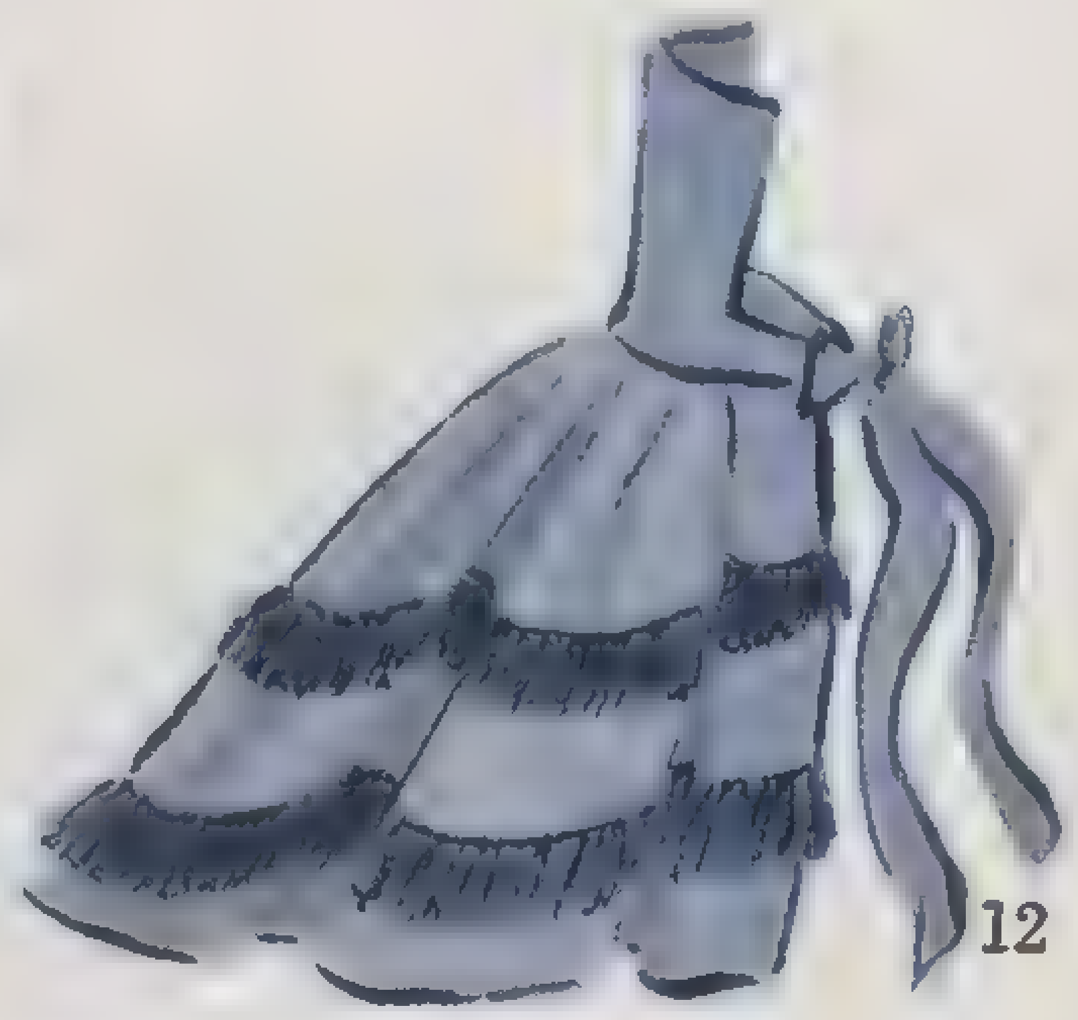
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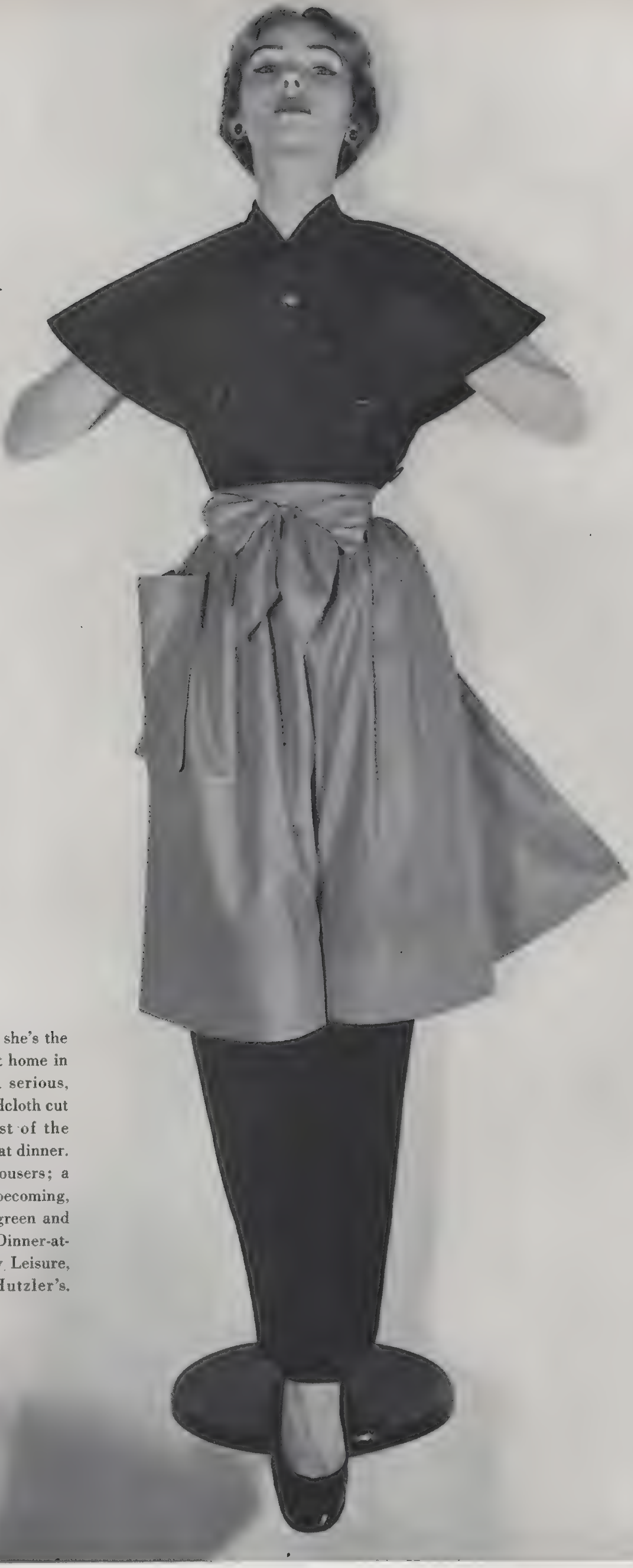
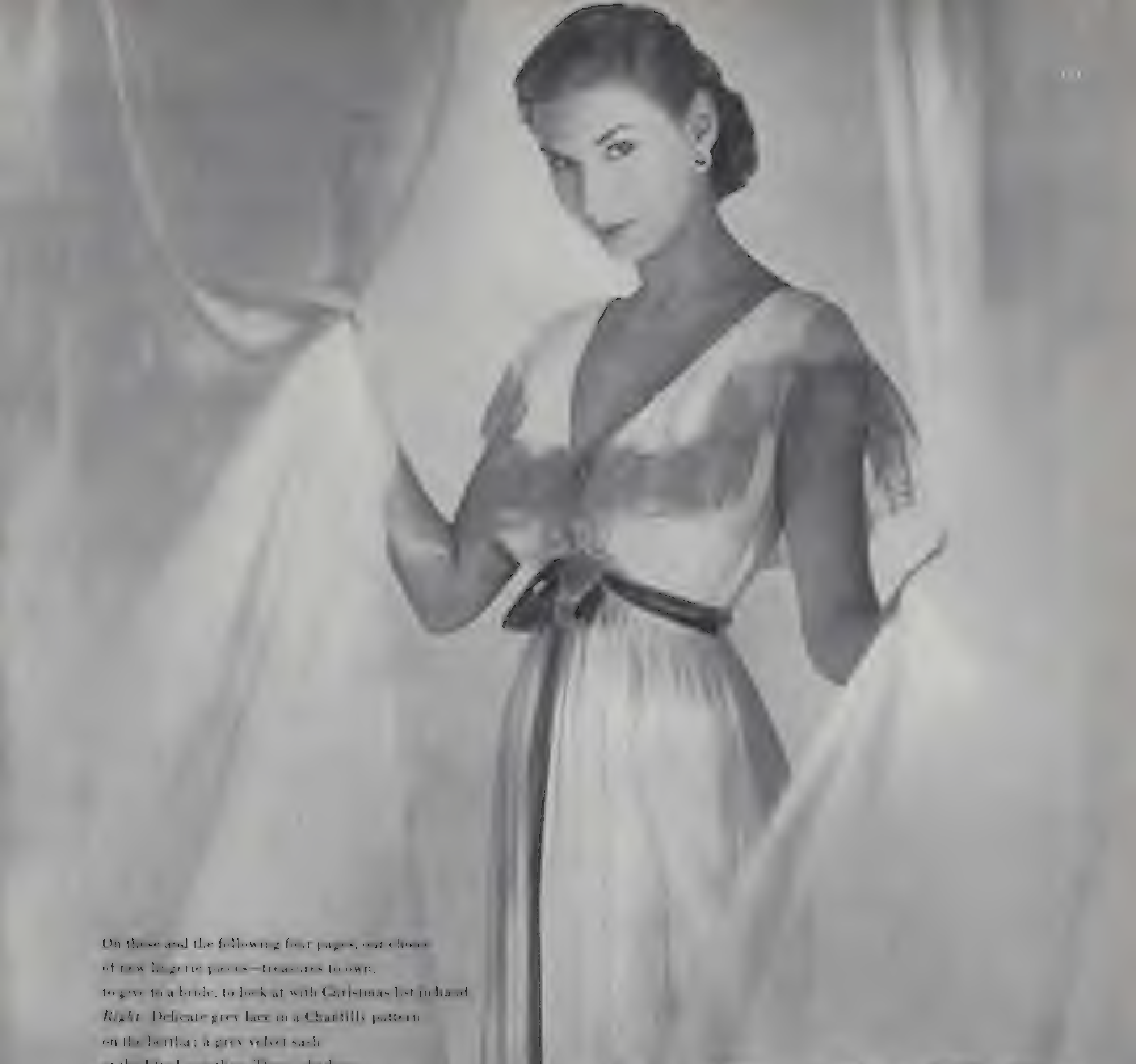
SKETCHES BY BABS RAWLINGS



She's giving the party—and she's the cook. And her costume is at home in both rôles. The apron is a serious, working apron—cotton broadcloth cut as full as a skirt. The rest of the costume is what she'll wear at dinner. Navy-blue silk Shantung trousers; a top to match, with a wide becoming, cape collar. The apron, in green and black, by Gingham Girl, $3. Dinner-at-home costume, designed by Leisure, $40. All, from Altman; Hutzler's.

NORMAN PARKINSON

...WITH LACE



On these and the following four pages, our choice of new lingerie pieces—treasures to own, to give to a bride, to look at with Christmas list in hand. *Right:* Delicate grey lace in a Chantilly pattern on the bertha; a grey velvet sash at the fitted waistline. These, shadows against the pink of a silk crêpe nightgown. By John Norman. $40 at Bergdorf Goodman, Frost Bros., Jordan Marsh. *Right, below:* Frills of white nylon lace curved into a froth of a bed jacket. On it, a pink bow; added, a pink bud. By Odette Barsa. $35; Saks Fifth Avenue. *Far left:* French lace in rose point pattern wreathing the décolletage and hem of a white silk satin nightdress. By Laros. $25, at Jay Thorpe. *Left:* Hand-run nylon lace from France, at the deep top, deep hem on a handmade white slip of the new nylon georgette called [illegible], that needs no pressing. By [illegible]. $45; Henri Bendel, L. S. Ayres.

...WITH RIPPLES

Here, a peignoir in a new ripple-weave, and three delicacies, all or partly pleats (the wonderful, permanent kind that needn't be ironed, never wash out). *This page:* Sheer peignoir in the puckered weave of nylon called rippelon. A mist of white, defined by nylon net ruffles. Under it, a nightgown to match. Both by Leonora, $40 for the pair. At Bonwit Teller; The Dayton Co. *Opposite page, first right:* Pleats at a slant, lace-bordered, across the bosom of a nylon crêpe slip. An inch-wide band of lace and a net ruffle at the hem. All white nylon. By Colleen. $11; Altman. *Centre:* Nylon tricot nightgown, a filmy column of pleats, smoothly banded, the colour of rose quartz. By Van Raalte, $40; Lord & Taylor; Marshall Field. *Far right:* A flicker of pleats at the hem of an all-nylon slip, tricot and insertion cocoa colour. By Luxite. $11; Oppenheim Collins.

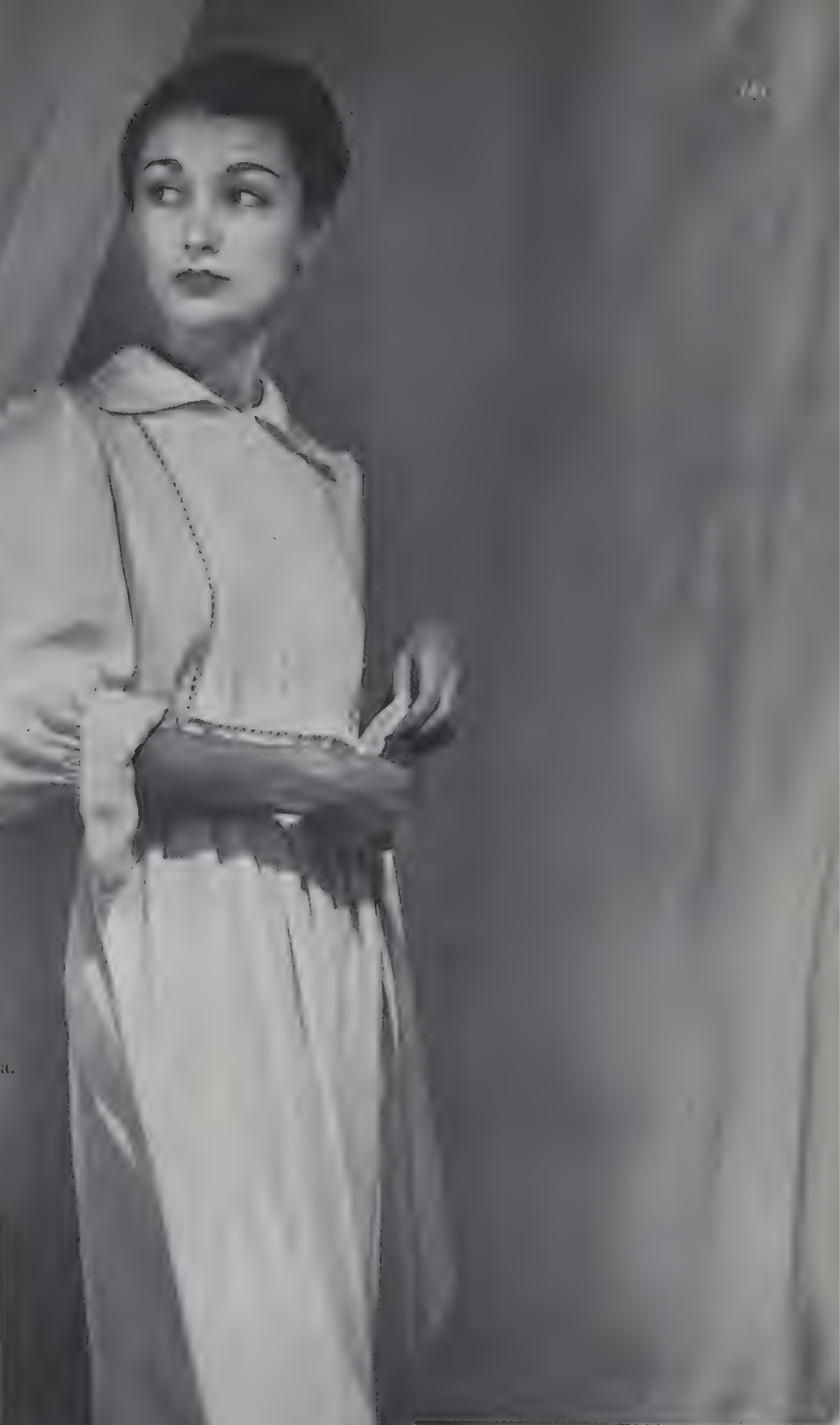
HORST

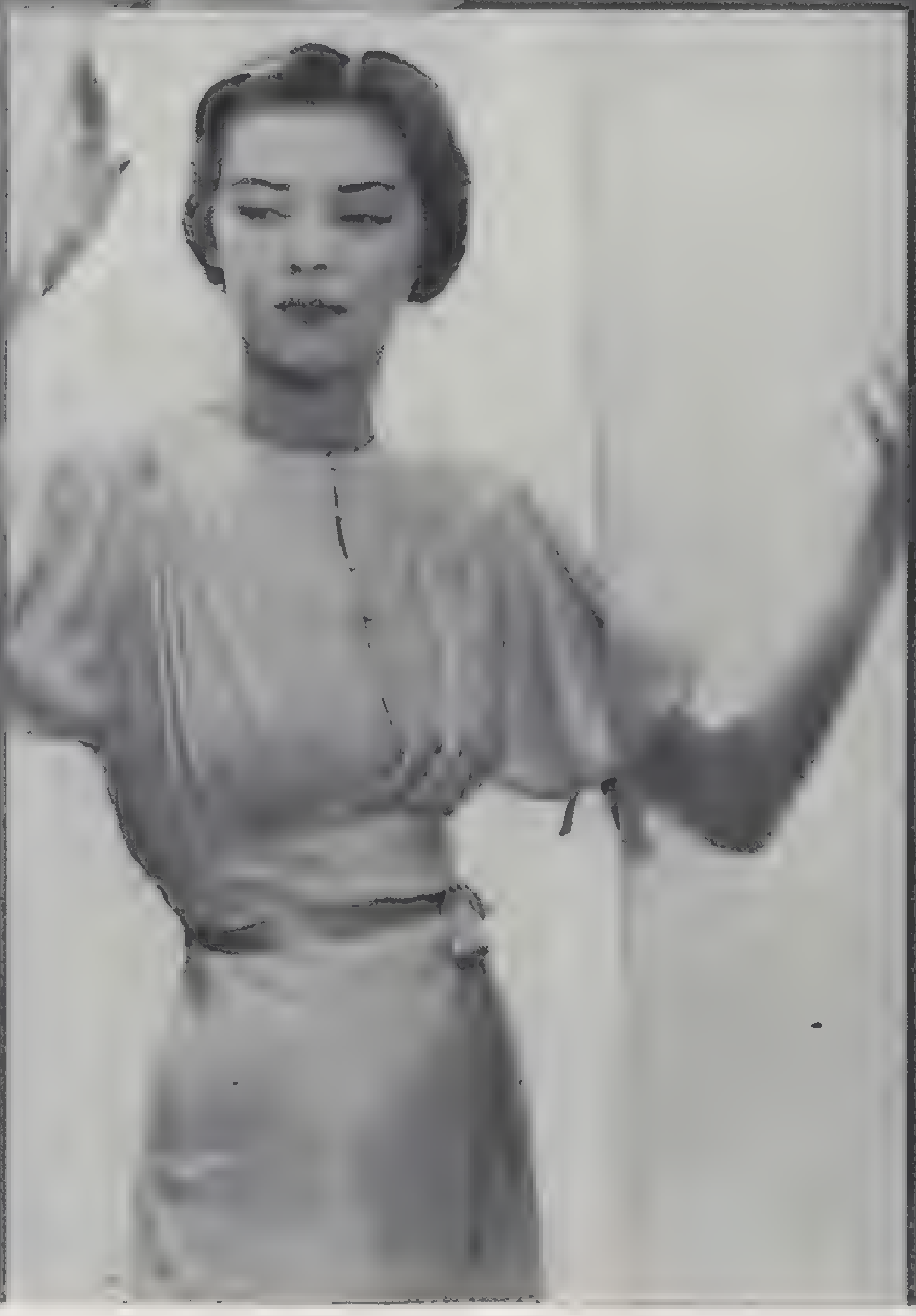
..WITH PLEATS

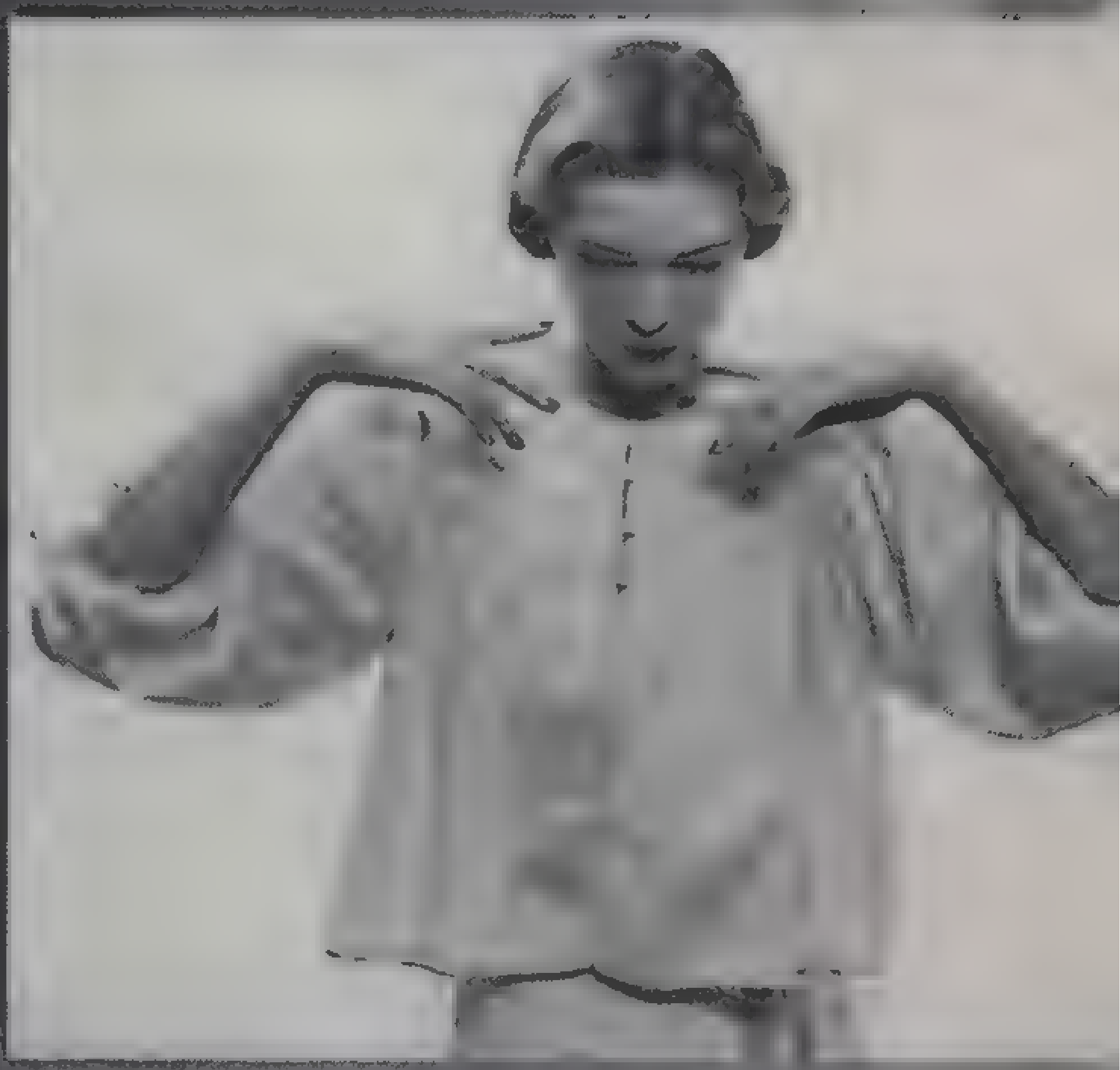
...IN TRICOT

...WITH SLEEVES

Right: Sleeves, real ones, well below the elbow,
news as part of a silk crêpe nightgown.
Pure white, cut high, with a lace-edged bib front;
cut full, caught in by a satin sash.
By Iris. $25; Altman; I. Magnin.
Below: Sleeves, full and elbow deep; rounded yoke
with bowknot appliqué of blue silk satin.
The nightgown, in white silk crêpe. $25.
Shown far right: bed jacket designed for the gown.
Same rounded lines; sleeves longer;
the cloth, delicious—French wool albatross. $15.
Gown and bed jacket both by Dwalyne.
Both at Bendel's Young-Timers; I. Magnin.
Opposite page, first left: Nylon tricot nightgown
in peacock blue, with soft gathers above and below
the sleek midriff. By Fairie. $9; Stern's.
Centre: The quilted robe, the pyjamas under it,
both of Celanese rayon tricot, blue with flashes of pink.
The robe, a new manageable length, $13; pyjamas, $6.
Both by Carter. At Arnold Constable; Wanamaker's, Phila.
Far left: White nylon tricot nightdress, flowered
with white embroidery on the bodice and hem-flounce.
By Kickernick. $20; Milgrim.



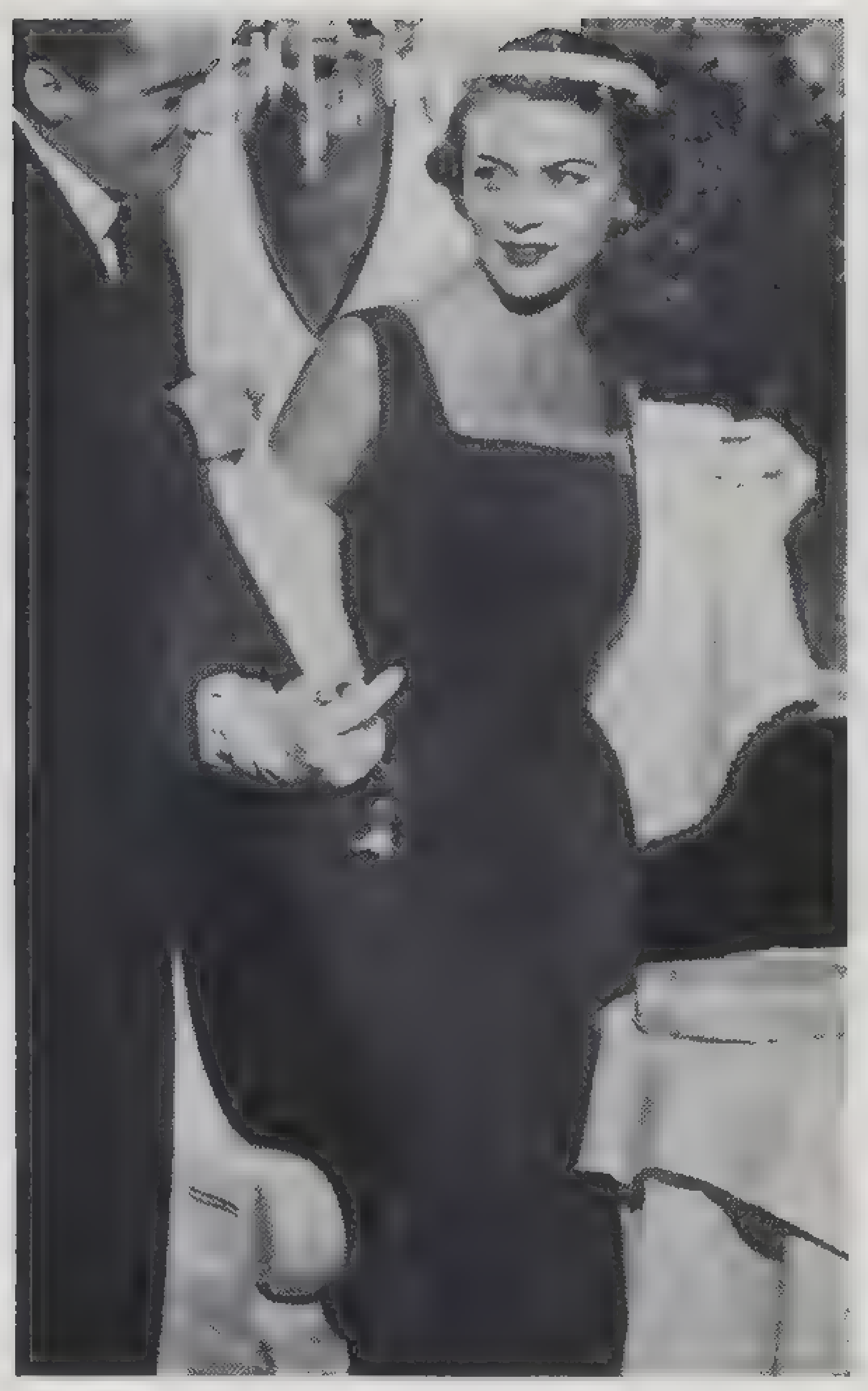


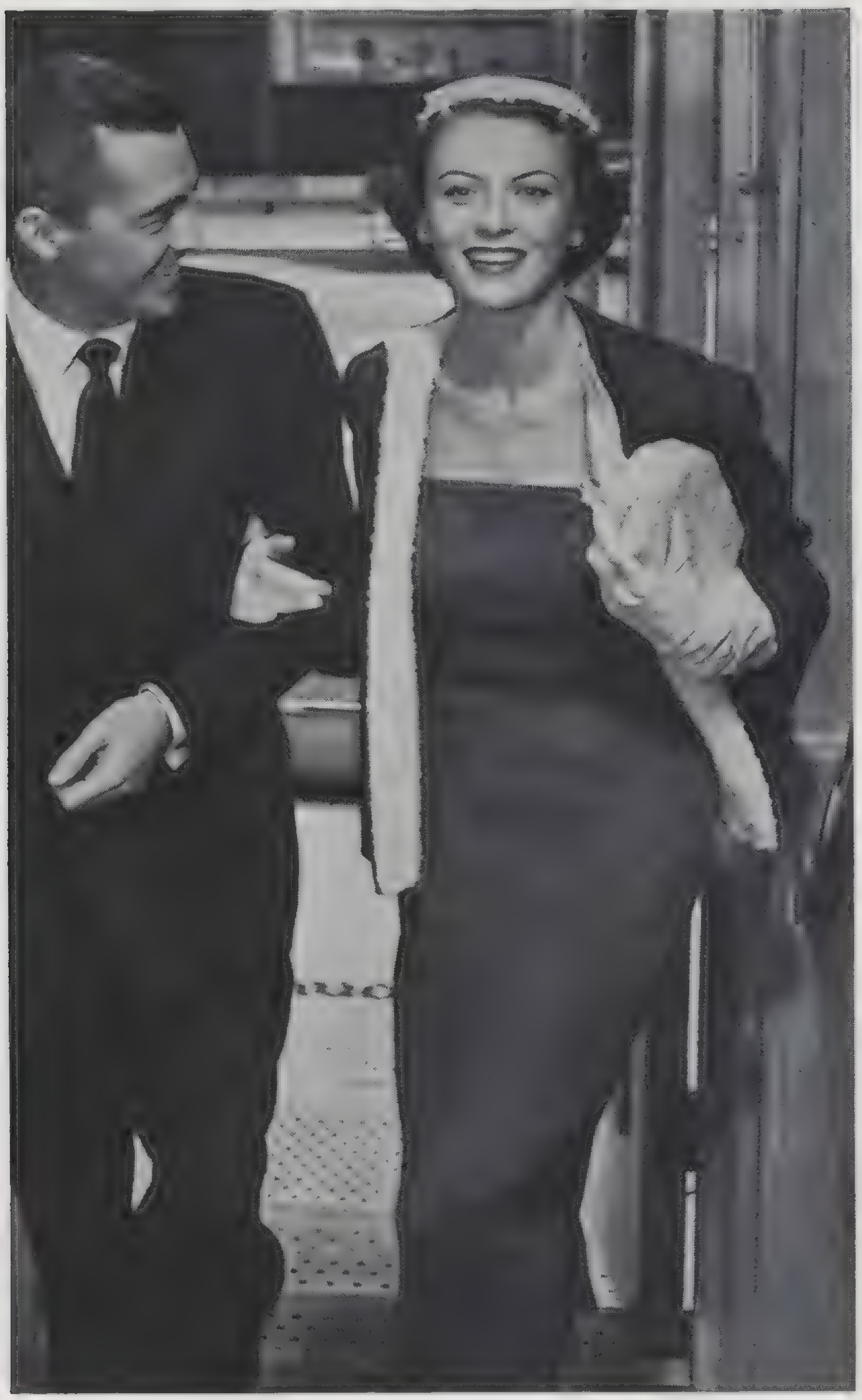


HORST

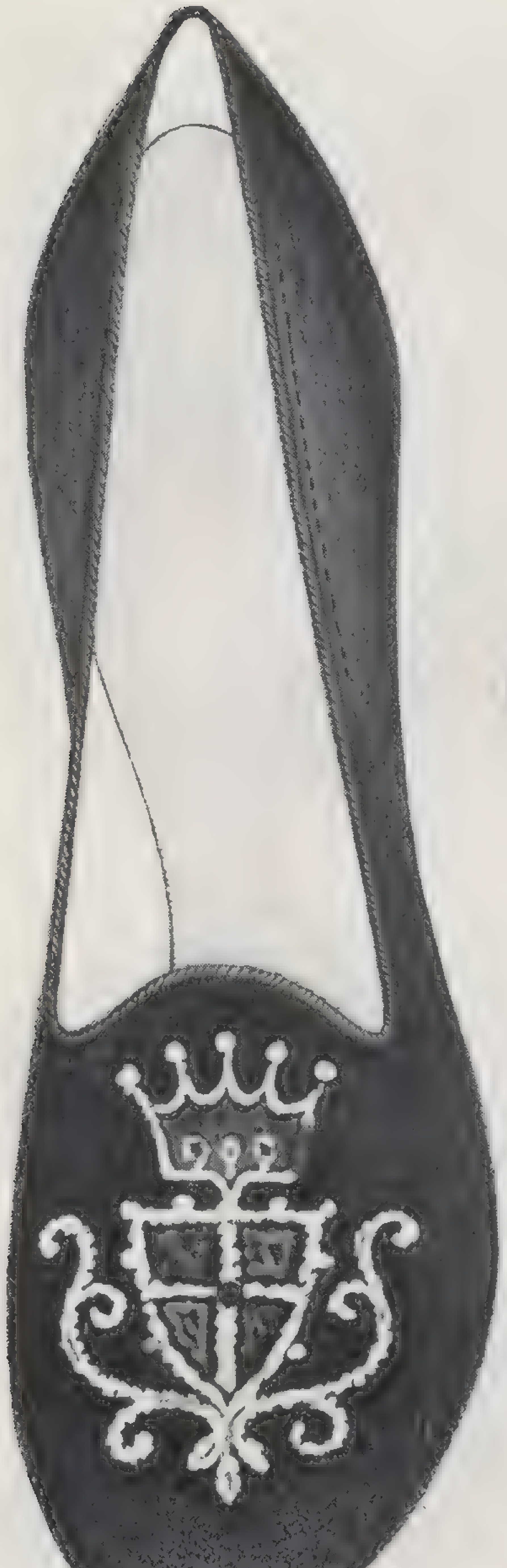
MAKE A 4-PART WARDROBE FROM THESE VOGUE PATTERNS

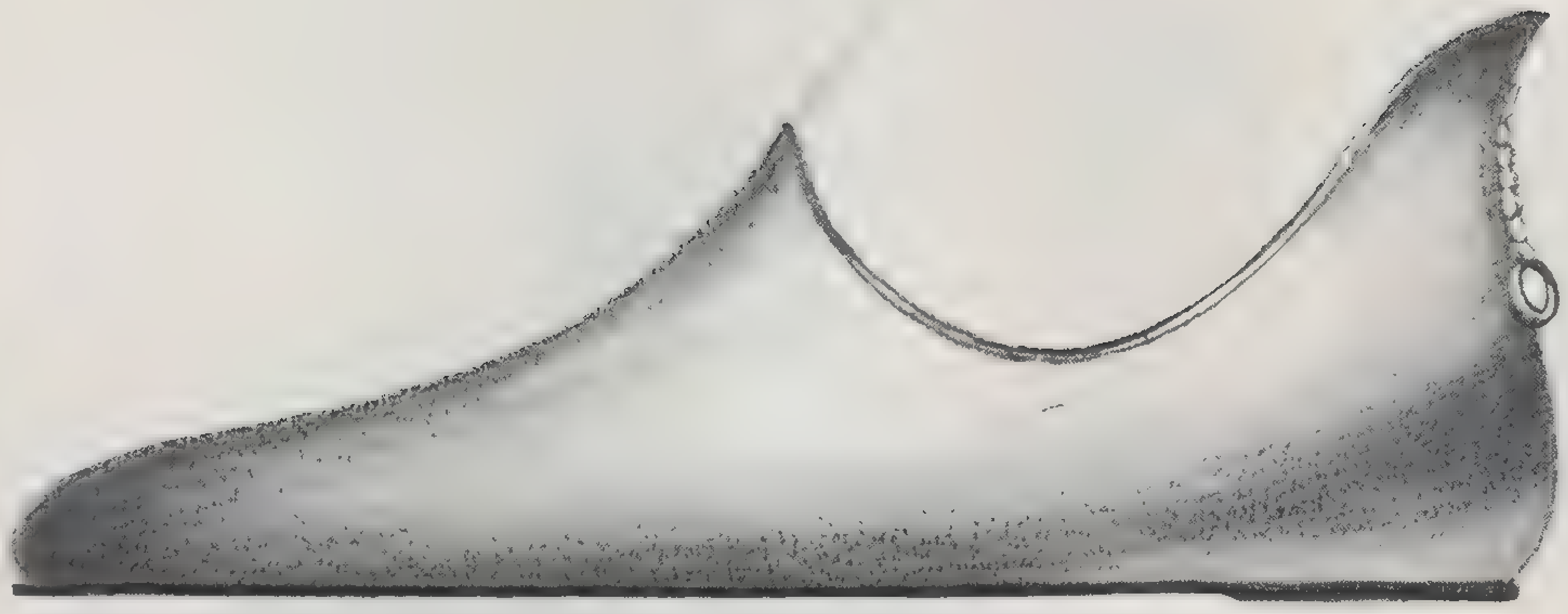
COULD TOTAL LESS THAN $70



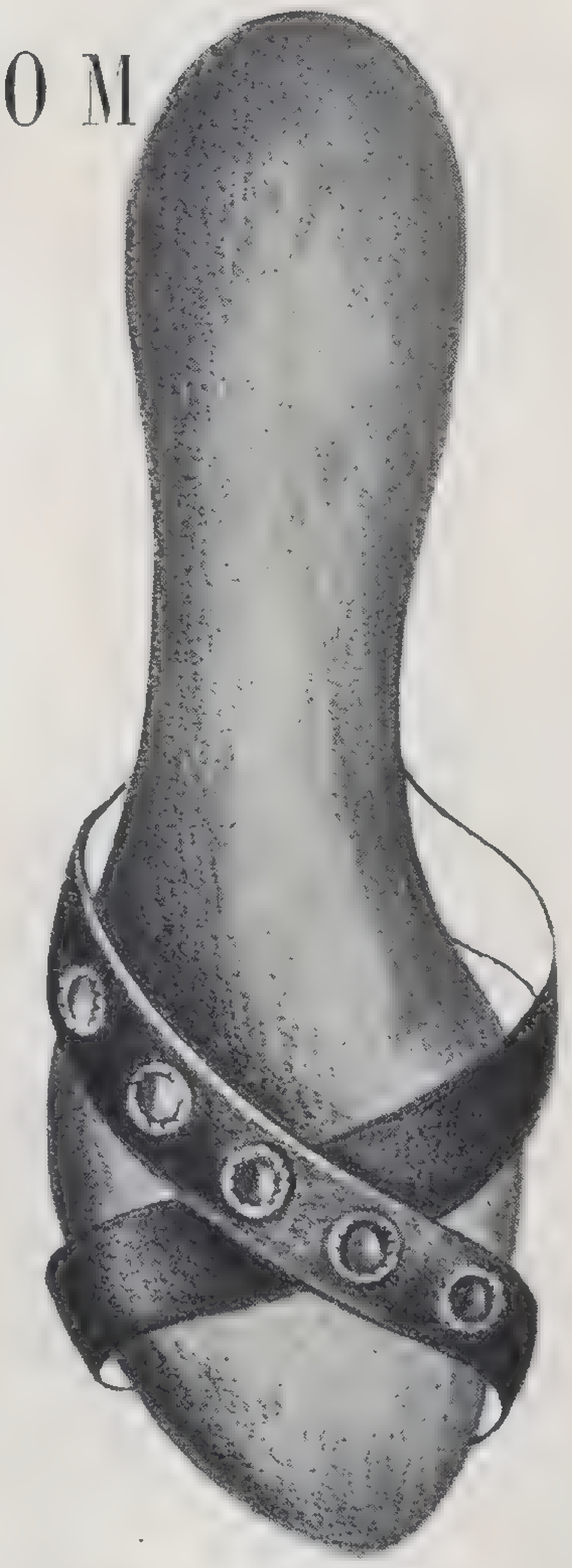


Less than $70, if you sew your own, can be the total cost of this day-and-evening wardrobe: a shirt and skirt; an evening sheath; fake-fur lined shortcoat (over all) for all hours, all made from "Easy-to-Make" patterns. *Left:* The shortcoat in grey worsted flannel, lined in white fake krimmer; with three-quarter-length sleeves ending in wide cuffs. Under the shortcoat, the evening sheath, in grey worsted flannel, shown again above. With this costume, perhaps, as here, a dinner halo shining with rhinestones; long white gloves. Shortcoat, Pattern 7214. *Above:* The same sheath, seen here at dinner. The square-cut top, cornered by a high addition of rhinestones on one strap. Sheath, Pattern 7101. *Opposite page:* The same shortcoat, for day, above the grey worsted flannel skirt, the white wool jersey shirt —easy as a grey cashmere sweater, newer. You might roll the turtle-neck collar, as here, or wear it high. Shirt, Pattern 6514; skirt, Pattern 7068. (For other views, sizes, see page 168.)

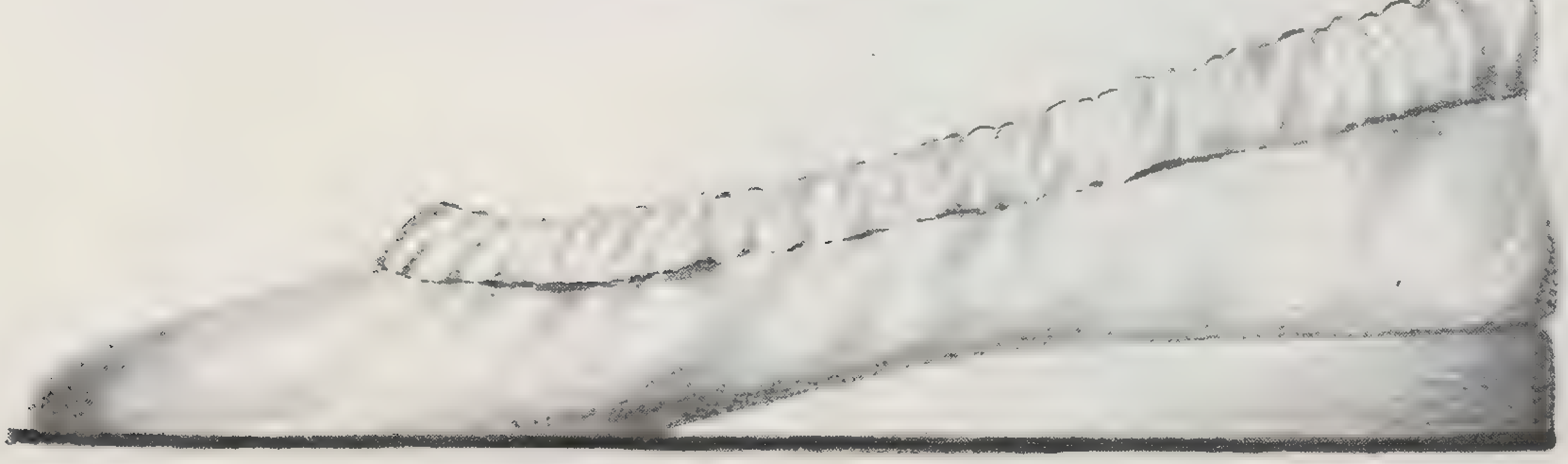




DRAWING-ROOM SLIPPERS



Soft innovation, the new little shoe, easy as a bedroom slipper, but designed to wear with dinner-at-home dresses, pyjamas. . . . *Above:* Turkish-turned, this slipper of green lined in cyclamen, soft kidskin inside and out. The back of the heel opens with a covered zipper. Slipper, $9.50. *Left:* Royal enclosure for the foot. In black velvet with an embroidered crest of ruby-red, blue, and gilt. An exclamation-point ending for pencil-straight lounging pyjamas, tailored in velveteen or satin. Slipper, $8. *Right:* Oriental-slant sandal, with crossed straps of black velvet; a ¾″ heel. On the top strap, a rainbow of gilt-edged discs in bright Christmas-tree colours. About $4. *Below:* Supple red kidskin gathered into a slipper that takes on the shape of the foot, the toe slightly reinforced. About $8.50. All slippers, by Joyce; at Bonwit Teller; Harzfeld's; Best's Apparel; Younker Bros.



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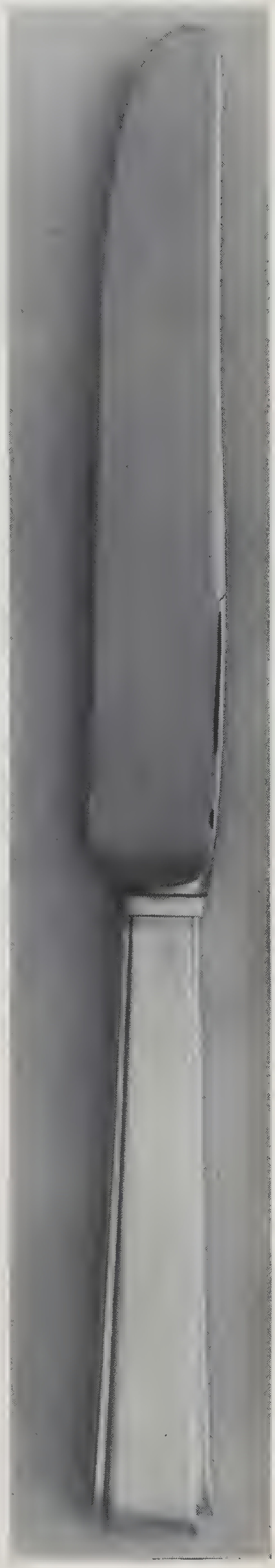
HANSEN GLOVES • MILWAUKEE 1 • WISCONSIN

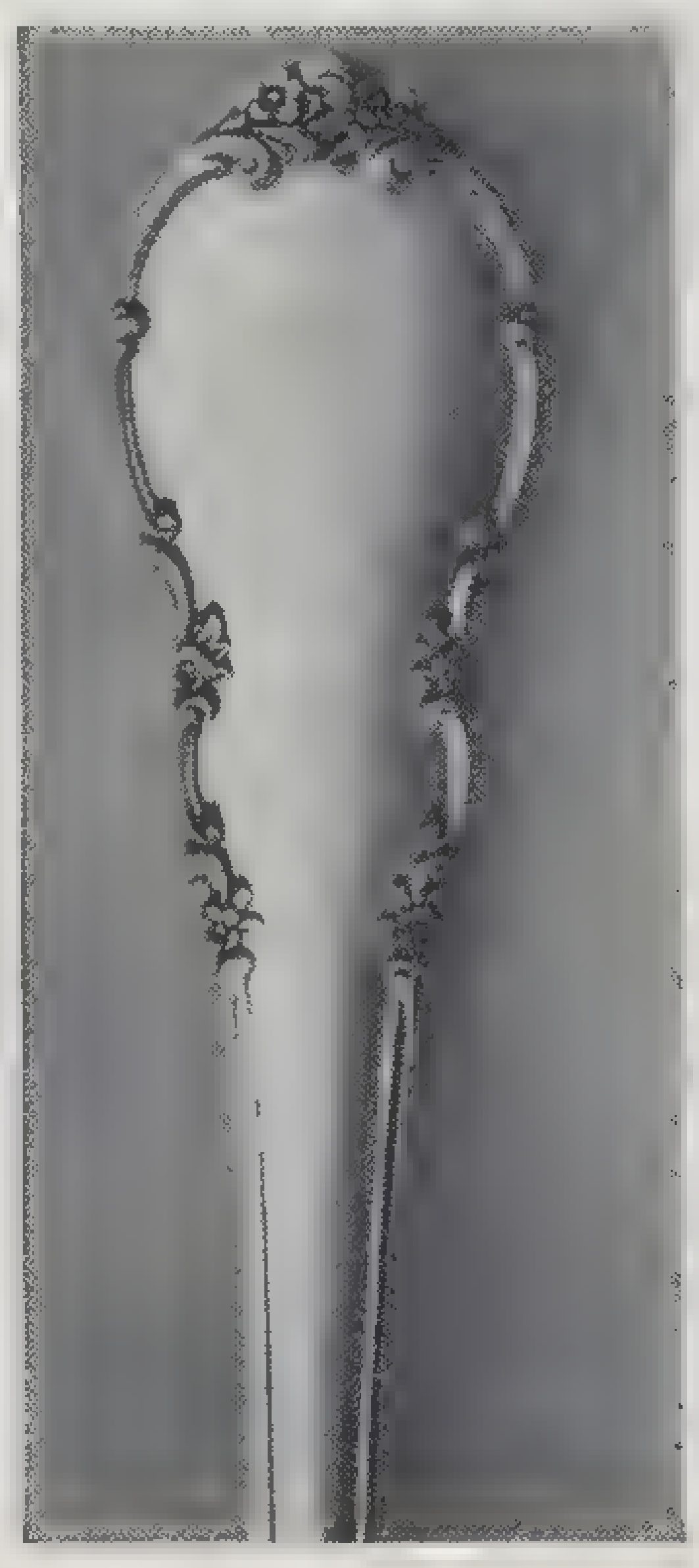
TABLE-SETTING DETAILS

Continued from page 113

Here, details of the table setting that appears on page 113. In addition, we show, life-size, the handle of a teaspoon in another pattern. Both the knife and the teaspoon are in sterling silver, by Lunt. Silver prices mentioned include tax. *Right:* Luncheon knife in the "Modern Classic" pattern with set-back side panels, a polished face for engraving, $5.42. $29 for a 6-piece luncheon setting; Bloomingdale's. *Also on page 113:* Antique sterling silver muffineers. Each, $300; from Robert Ensko. Crystal goblets, by Val St. Lambert, about $33 a dozen, at Black, Starr & Gorham. *Below:* Close-up of a teaspoon in the "Modern Victorian" pattern. The simplified floral design has a contemporary look. $3.33 each. $31 for a 6-piece dinner setting. Stern's.

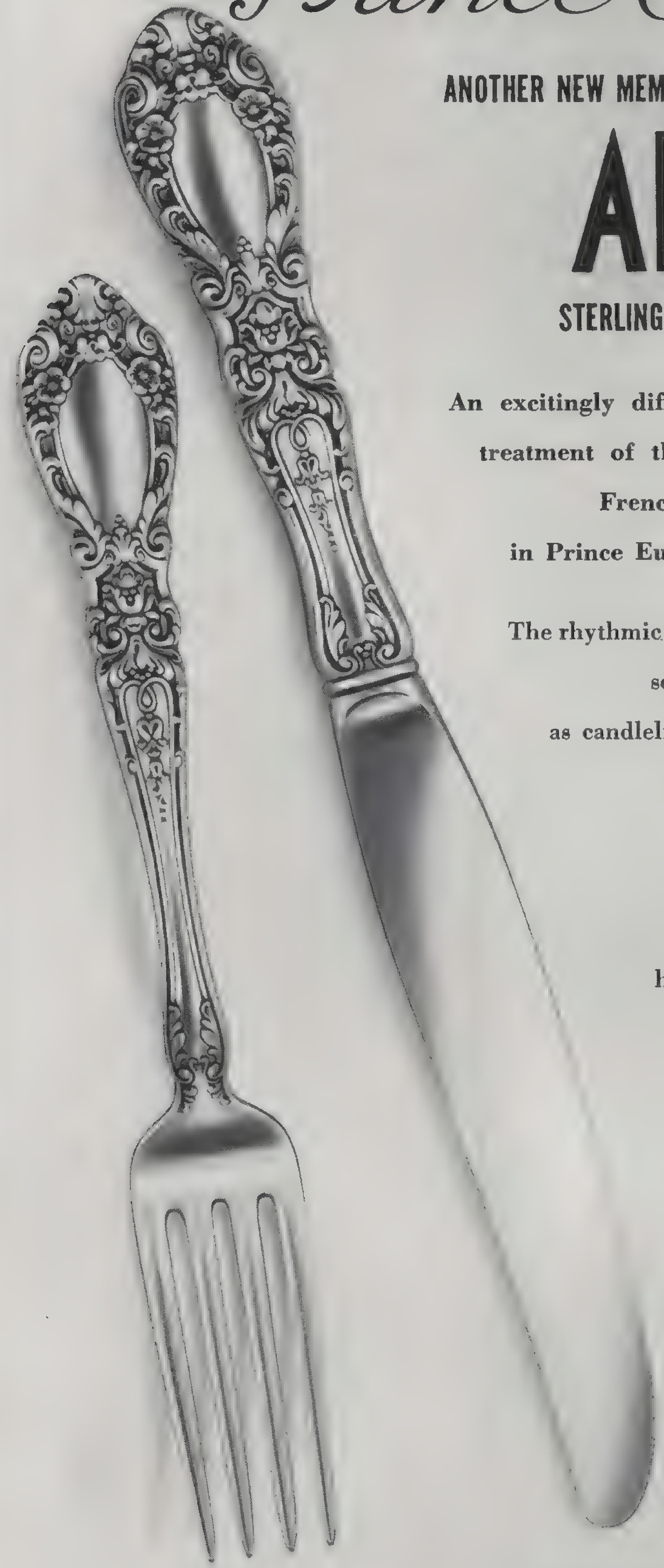


GRIGSBY



AND NOW . . .

*Prince Eugene**



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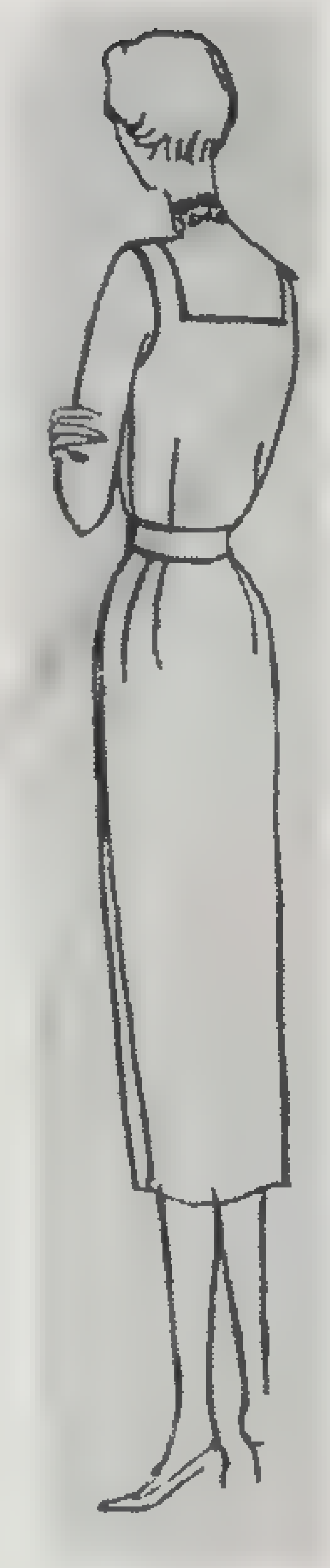
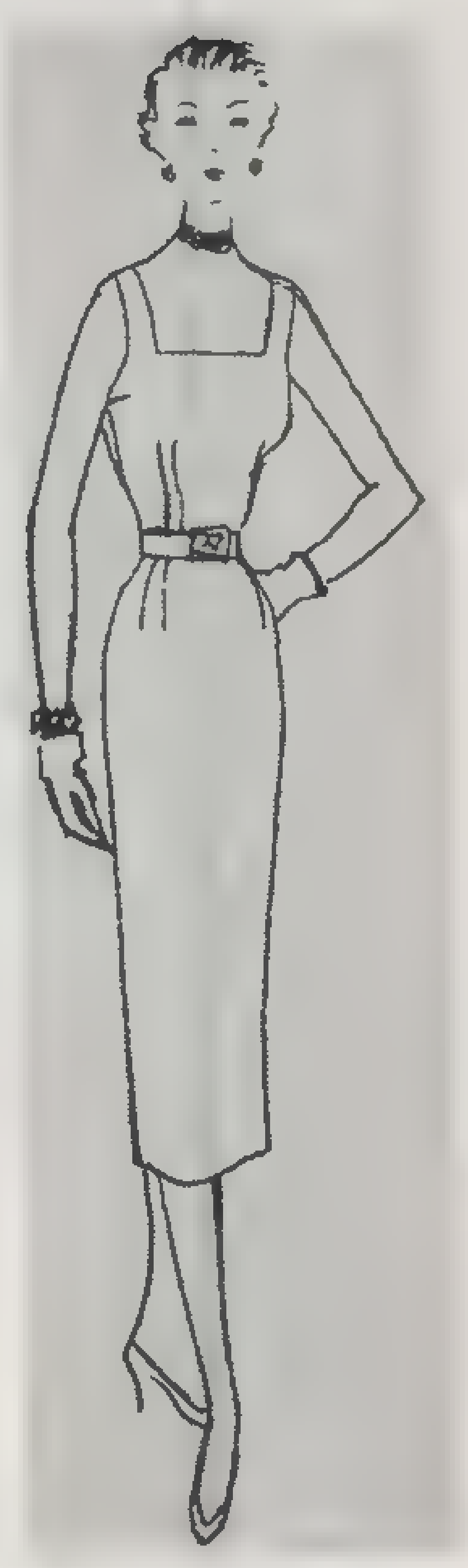
VOGUE PATTERNS

Other views of patterns on pages 162-163.



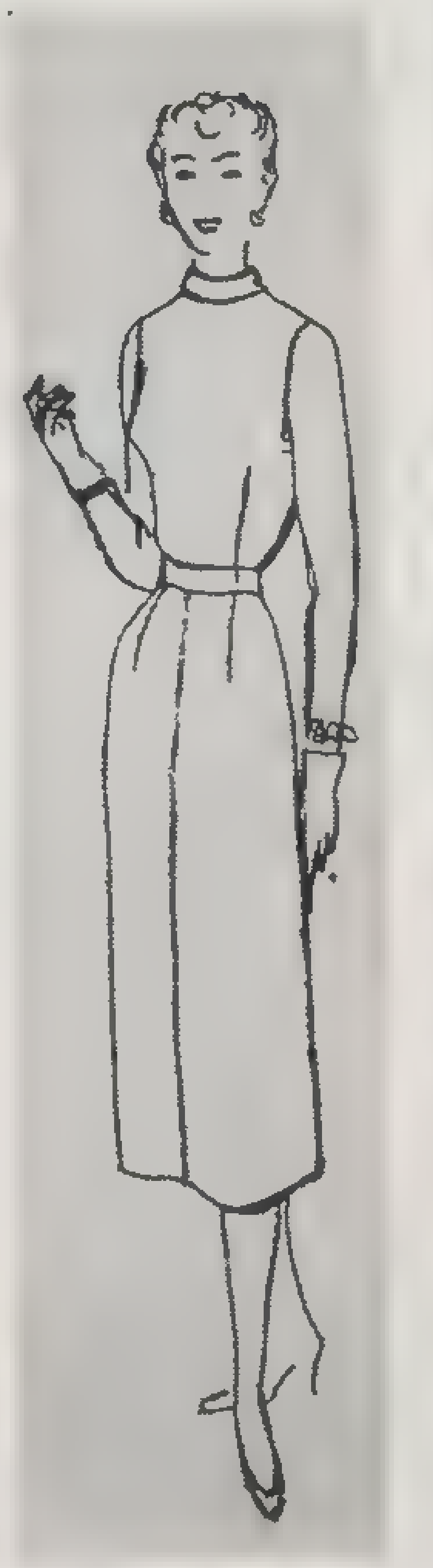
7101



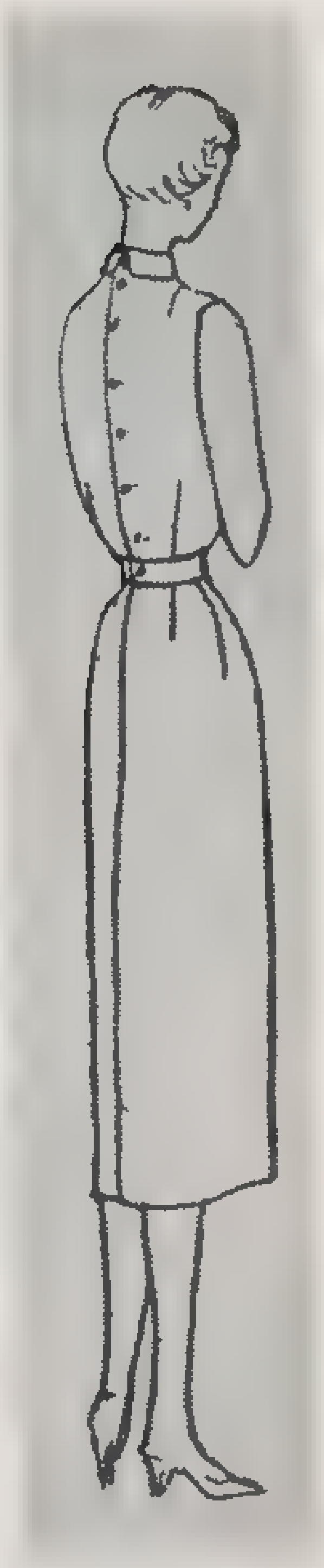
7101

Above: "Easy-to-Make" Pattern 7101, the sheath. Sizes 12 to 20 (30 to 38). For size 16: 1¾ yards of 54" fabric. Price, 60c.

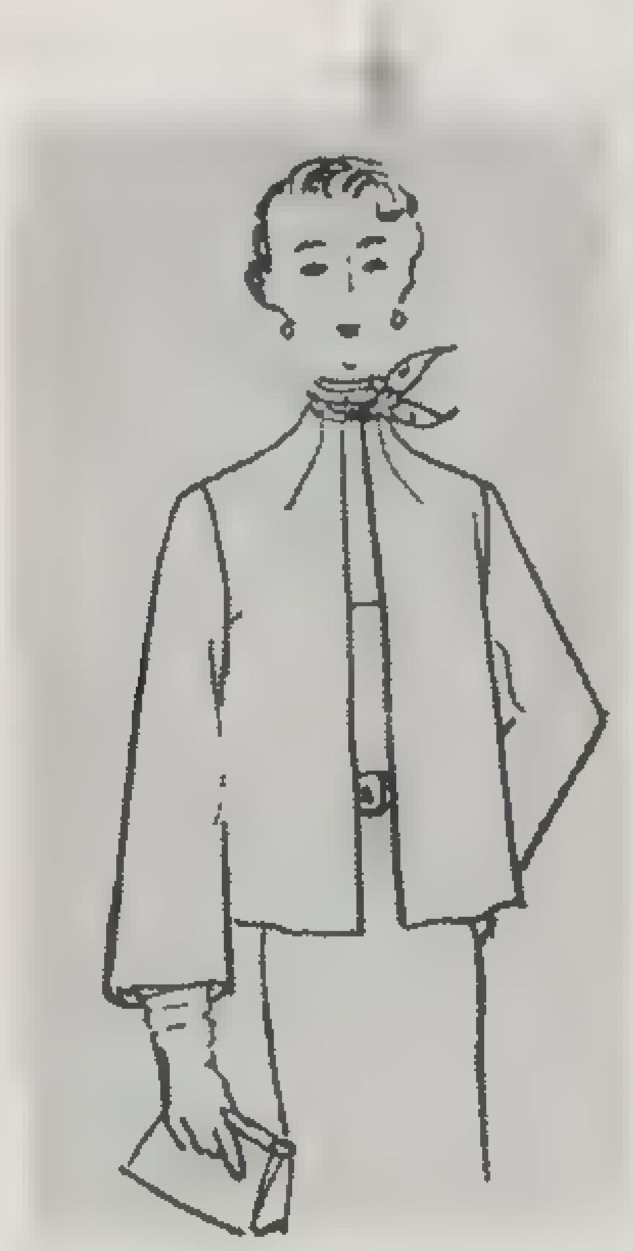
Right: "Easy-to-Make" Pattern 6514, the shirt. Sizes 12 to 20 (30 to 38). For size 16: 1½ yards of 54" fabric. Price, 50c. "Easy-to-Make" Pattern 7068, the skirt. Sizes 24 to 32 waistline. For 28 waistline: 1⅛ yards of 54 inch material. Price, 50c.



6514
7068

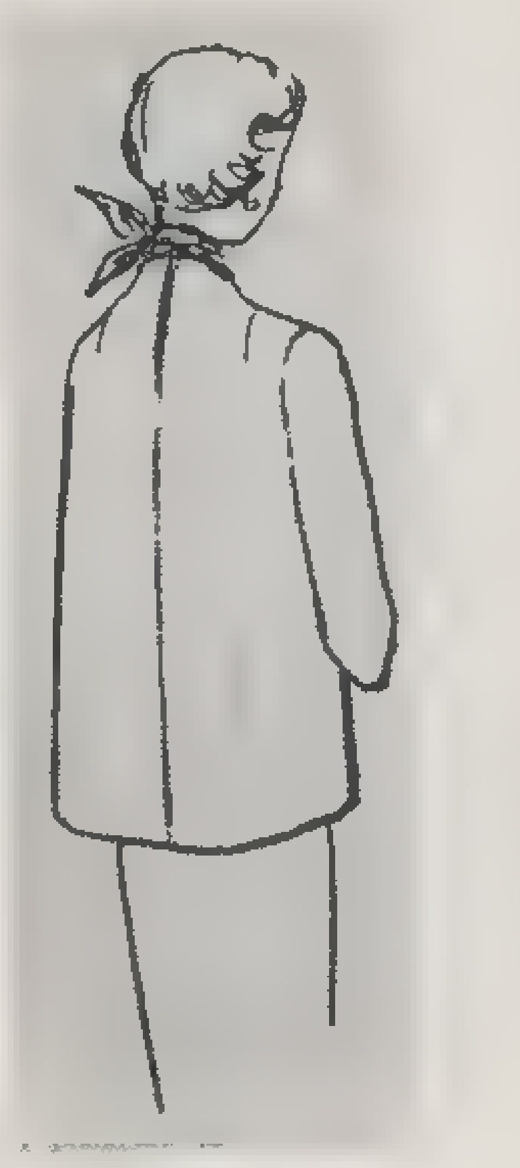


6514
7068



7214

Above and right: "Easy-to-Make" Pattern 7214, the short-coat. Sizes 12 to 20 (30 to 38). For size 16: 1½ yards of 54" material; lining, ⅞ yard of 54" fake-fur; sleeve lining, ⅝ yard of 39" material (perhaps white crêpe de Chine). Price, 50c.



7214

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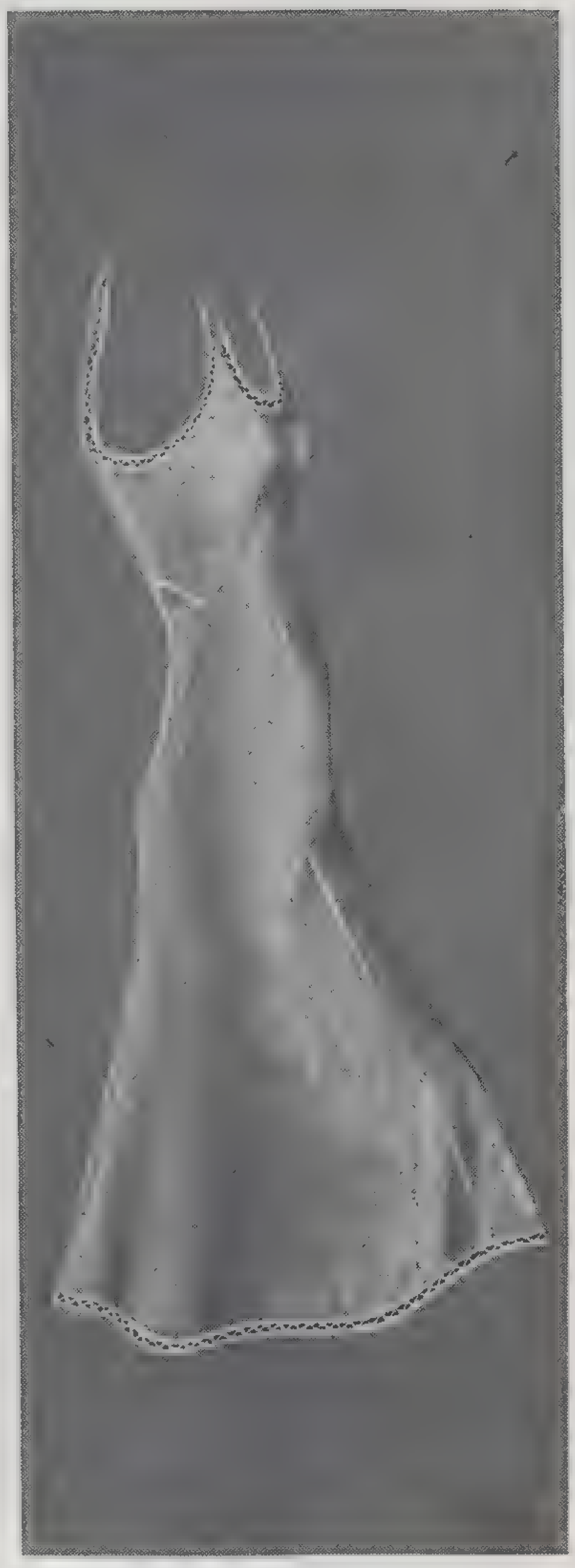
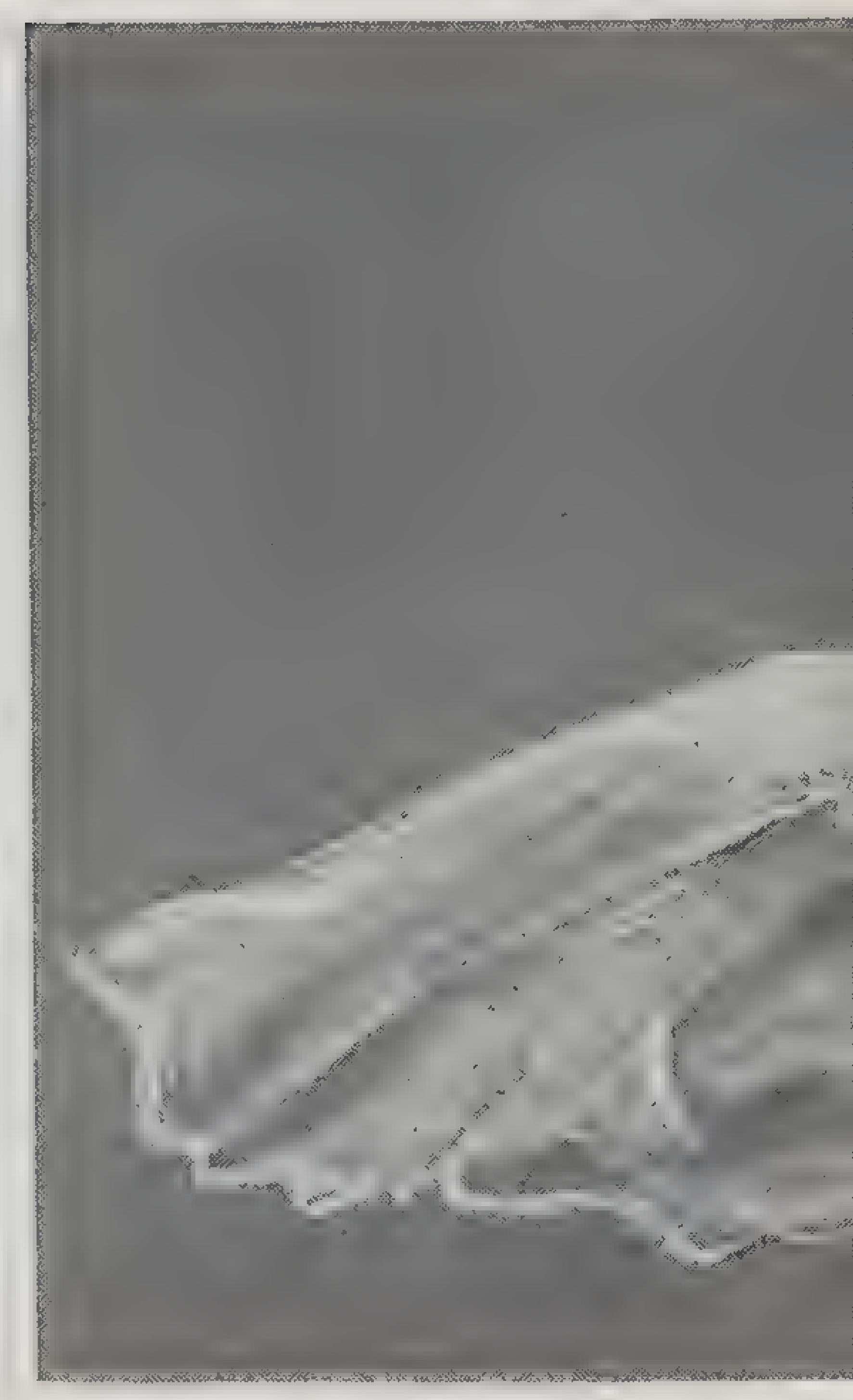
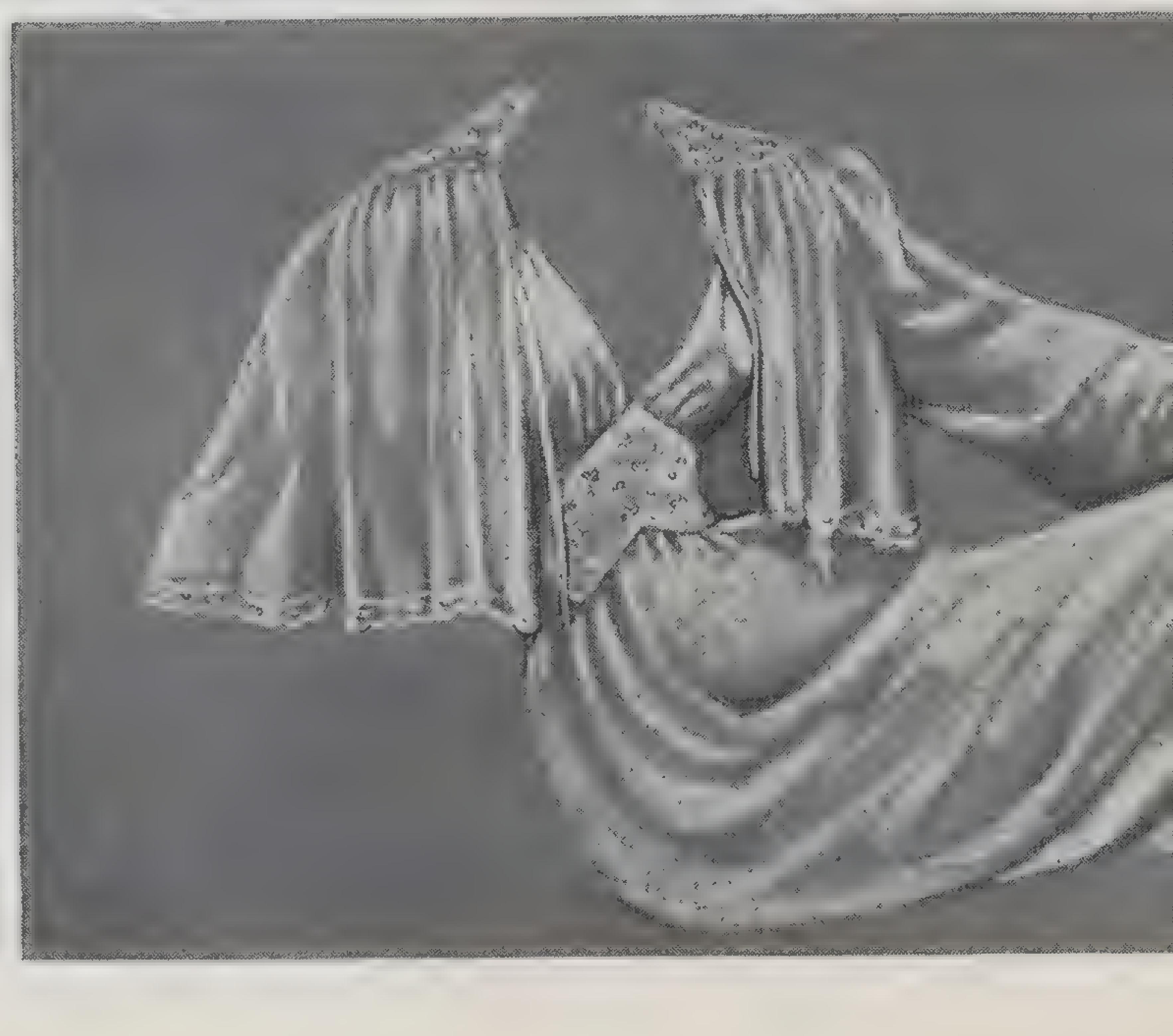




SKETCHES BY DE MARSAN



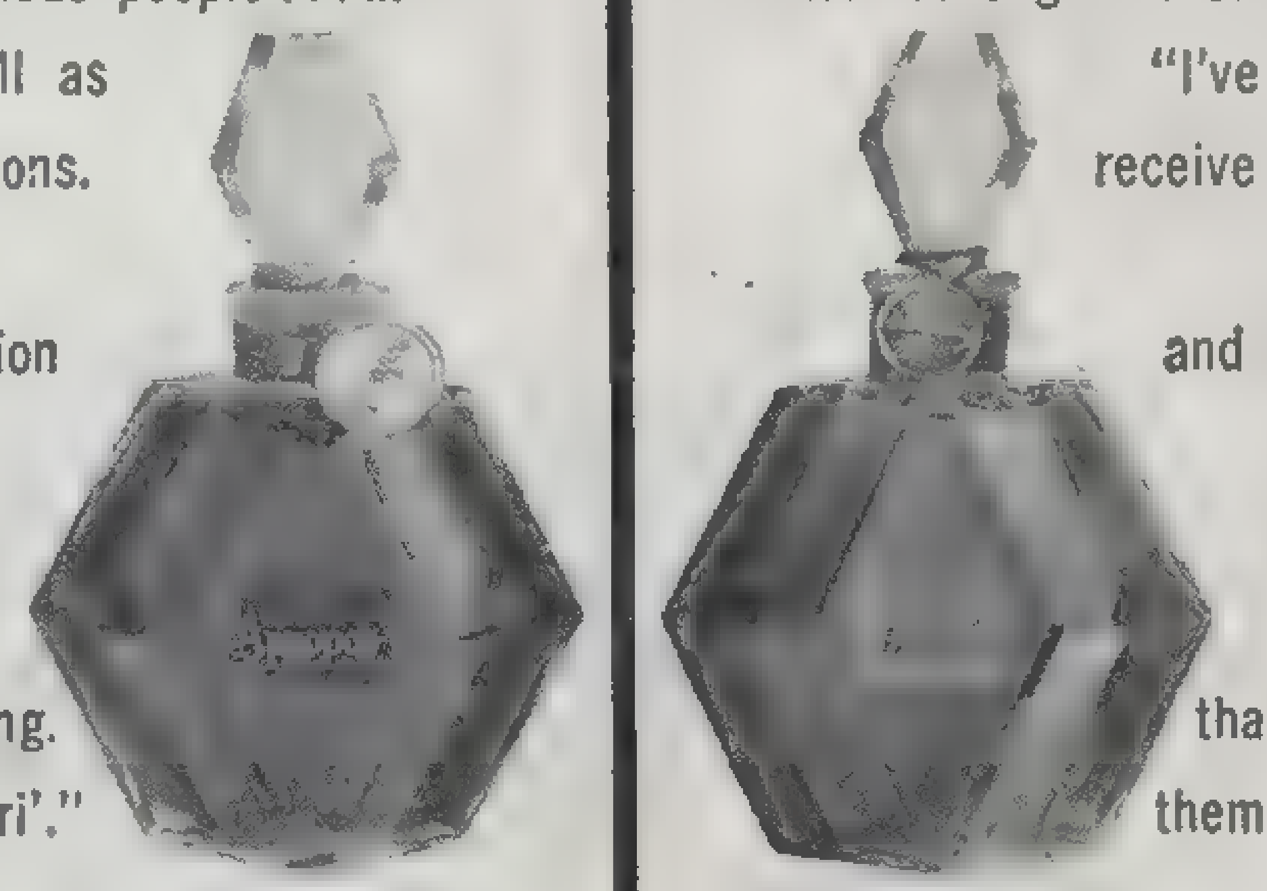
Above: Bed jacket and gown, both in soft blue rayon crêpe. The sharply pointed jacket collar and cuffs are nylon net plus lace; the waist and sleeves, elasticized, $4. The gown has a drawstring bodice top, an elasticized waist, nylon net godets, $7. By Artemis; at Franklin Simon; Emery, Bird, Thayer.

Left: An underline for this year's narrow fashions, a slim sheath slip with wide shoulder straps, in pure silk white crêpe. The straps, bodice-border, and the hem edge are fagoted. By Vendome, $9; at Jay Thorpe; Neiman-Marcus.

Below: For dreaming in white, a cloud-soft bed jacket and gown of nylon tricot. The jacket has a rounded yoke of sheer nylon embroidered with clover leaves, $7. The gown, upheld by wide shoulder straps, with a midriff of mist-clear nylon, a billowy skirt, $10. Both by Rogers. Oppenheim Collins; Hudson's.

FRENCH CHIC AND AMERICAN KNOW-HOW

Discriminating **Vicomtesse de Bresson** of Paris says, "We are a collection-conscious people . . . in perfumes as well as in fashions. My perfume collection consists of just two fragrances—Apropos and Devastating. Both 'le dernier cri'."



Vivacious **Miss Cynthia Cogswell,** debutante daughter of Mr. and Mrs. William F. Cogswell of New York says, "I've discovered that I receive more compliments on Apropos and Devastating than any perfumes I've ever worn. Any wonder that I've settled on them exclusively?"

Apropos | Devastating

the **right** two perfumes make a collection

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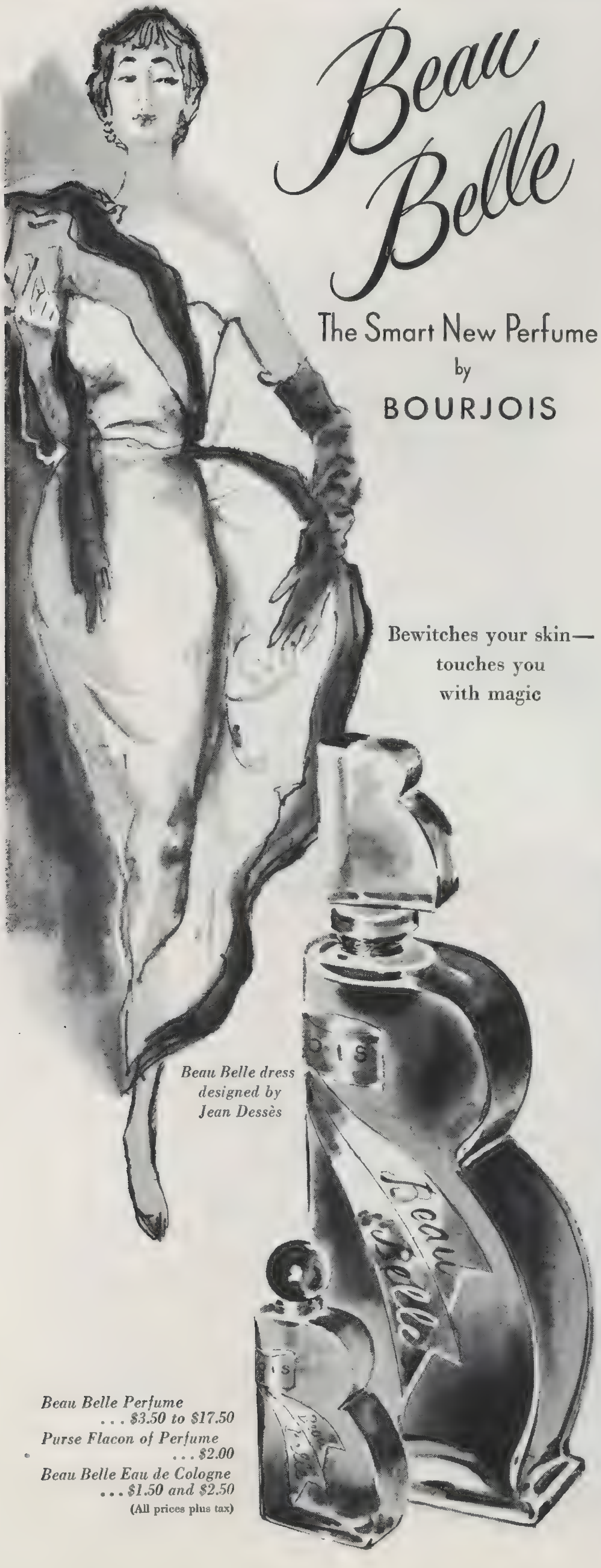

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touches you
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Beau Belle dress
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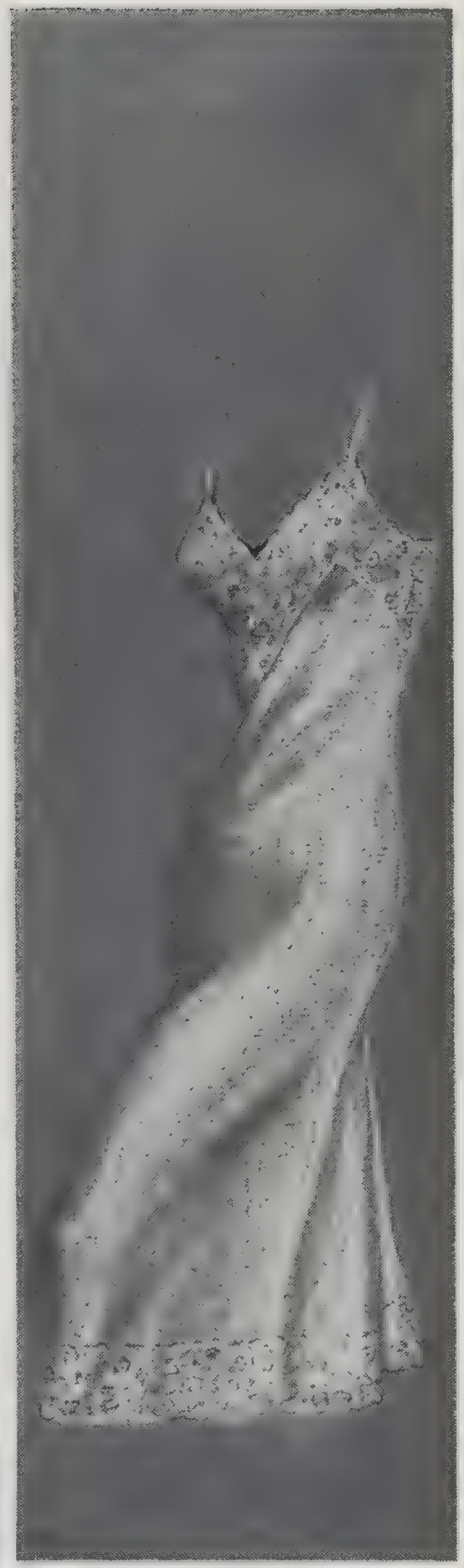
Purse Flacon of Perfume
. . . $2.00
Beau Belle Eau de Cologne
. . . $1.50 and $2.50
(All prices plus tax)

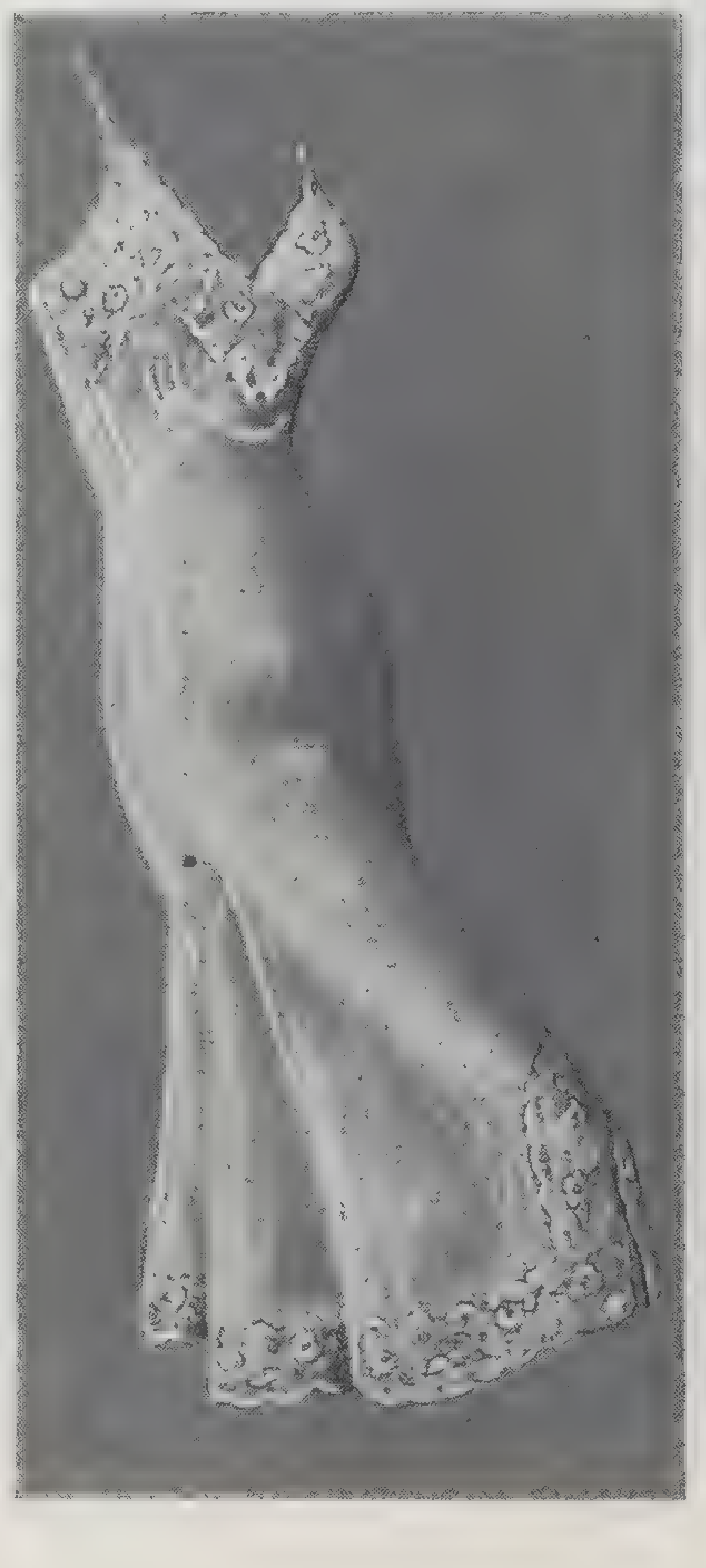
THE LACY SLIP

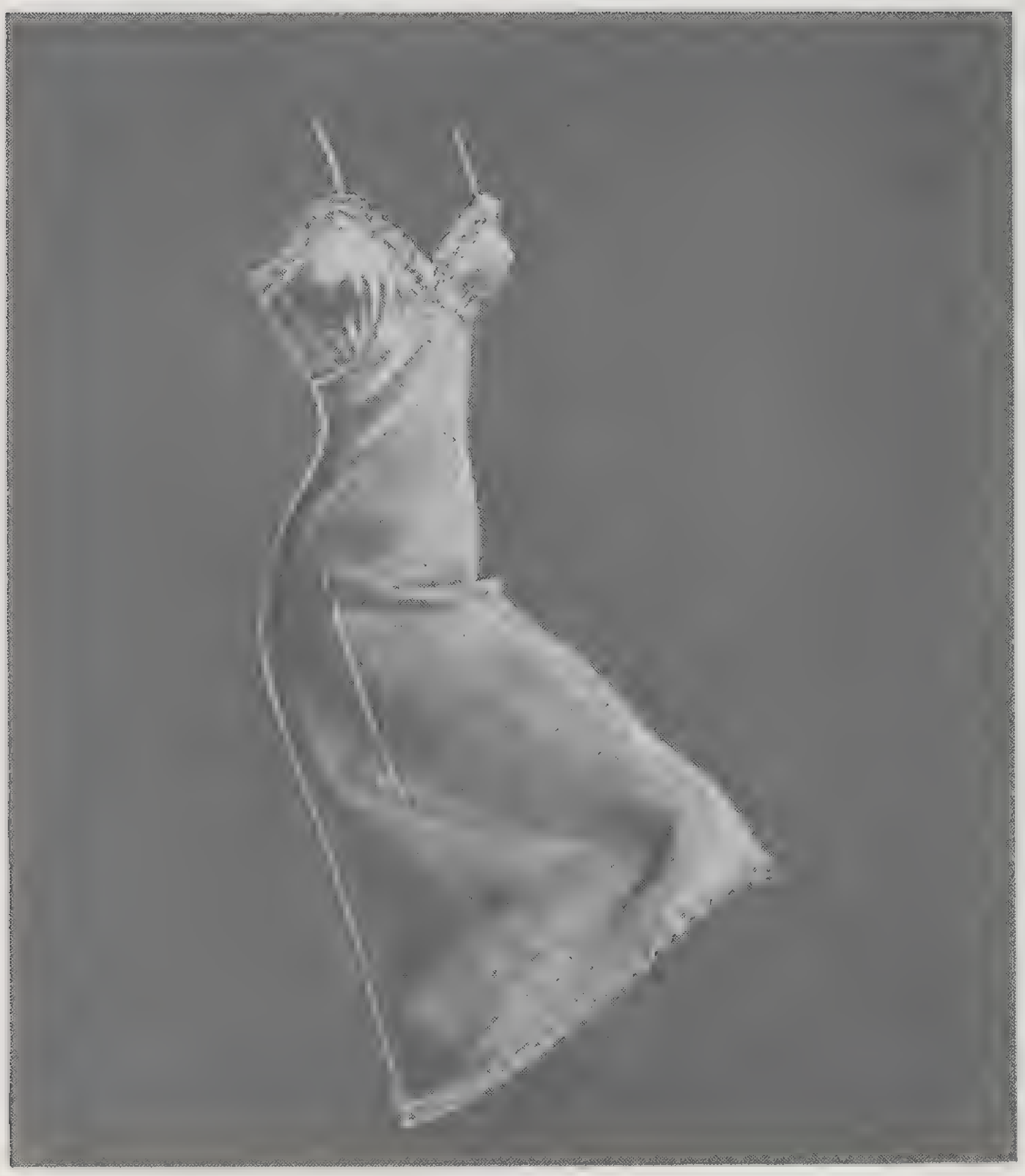
Right: Widely banded high and low with Alençon-type lace (four inches-worth of it), this slip of pink Bur-Mil rayon crêpe. By Mary Baron, $4; at Arnold Constable; Levy Bros.

Below: A low dipping of lace at the bodice; more lace following the deeply slit hem on a beige slip of Bur-Mil rayon crêpe. By Wonder-Maid, $8; Franklin Simon; Famous-Barr.



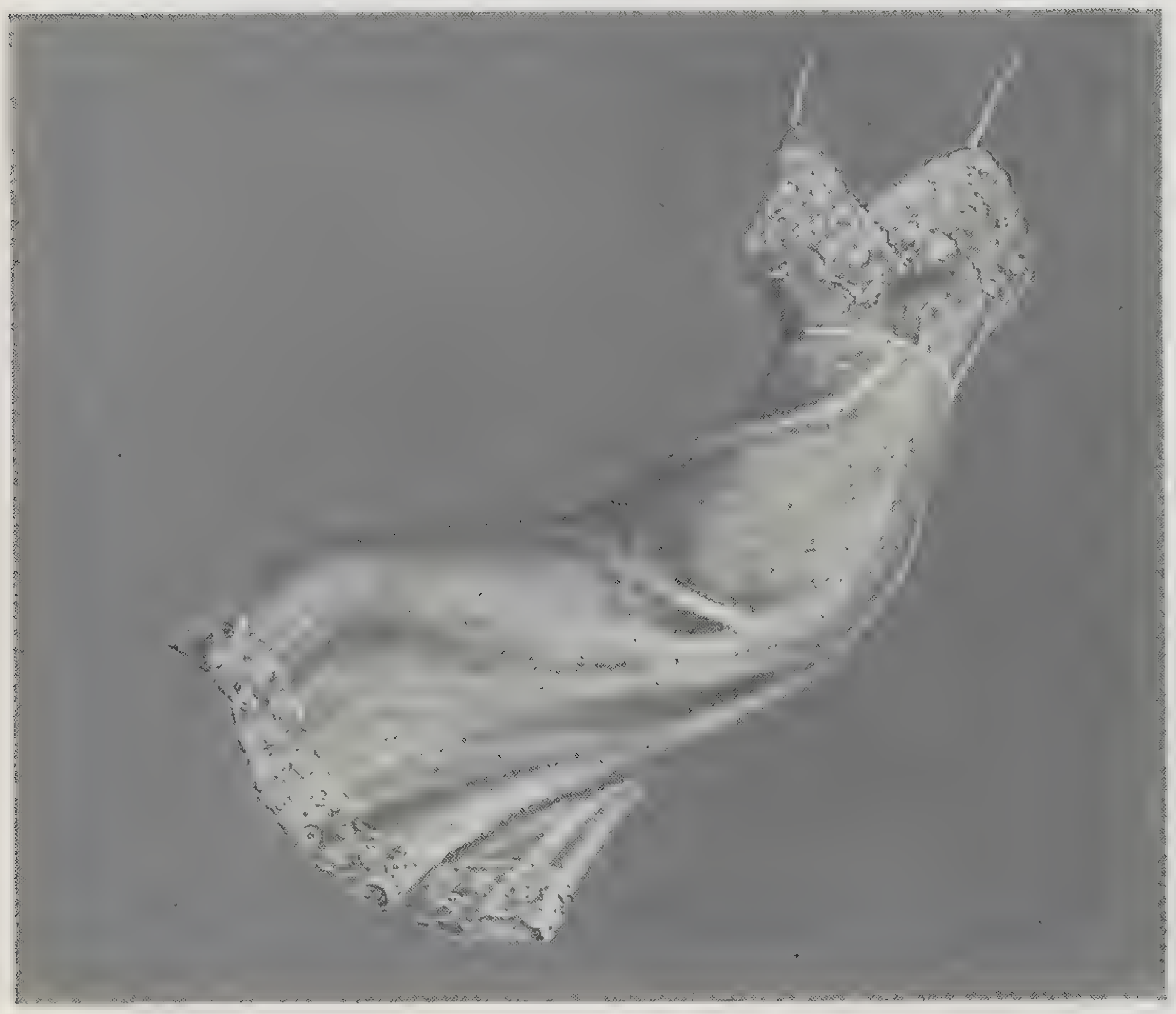
SKETCHES BY DE MARSAN





Above: White slip with a shirred bodice edged by a narrow line of French lace, and a nylon net ruffle. The hem is traced in lace. Made by Rhythm, in Bur-Mil rayon crêpe, about $6; Lord & Taylor; I. Magnin.

Below: Silk satin slip, champagne-colour, lace in rose-point pattern curving around the bodice and hem. Below the wide border of lace on the bodice, an appliqué of rosebuds. By Lady Lynne, $11; at Altman; Hudson's.



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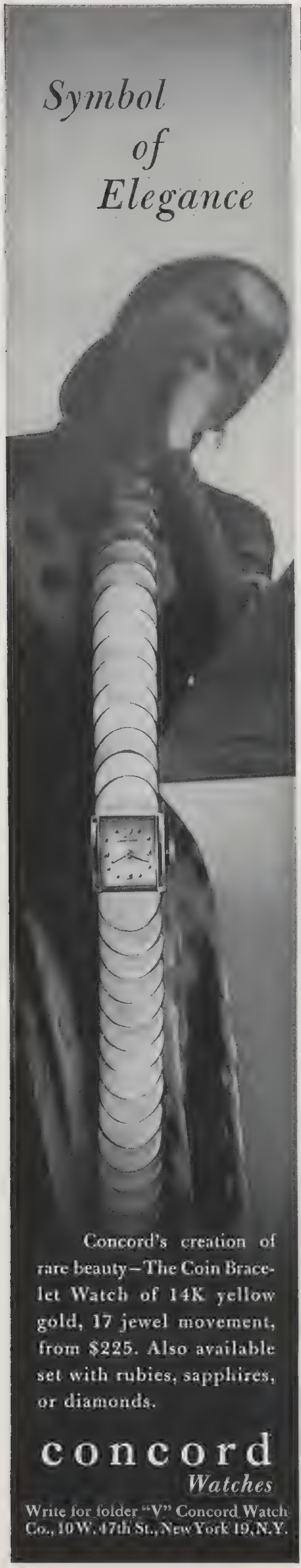

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TWO-COURSE DINNERS

(Continued from page 112)

Menu 4

Here, a slight variation from the two-course pattern is in honour of the first pompano of the season.

With cocktails: tiny broiled hamburgers about the size of a small marble, speared on toothpicks, to be dipped in hot-as-blazes barbecue sauce.

CONSOMMÉ STRACCIATELLE*

BROILED POMPANO
WHIPPED POTATOES
CUCUMBER SALAD
FRENCH ROLLS

COFFEE CUSTARD WITH WHIPPED CREAM
STREWN WITH CHOPPED HAZEL NUTS
ANGEL FOOD SQUARES

The pompano deserves nothing less than a white Château Haut Brion of a fine year.

Menu 5

Sometimes it is a good thing to serve an old familiar food, like the duck of this menu, in a new, surprising way. (This is not to say, though, that all surprises are good, or that peanut butter on avocados would give pleasure.)

With cocktails: broiled shrimp with garlic mayonnaise.

STEWED DUCK WITH WHITE WINE
AND COGNAC*
SCALLOPED YOUNG TURNIPS
MIXED WHITE AND WILD RICE

APPLES PORCUPINE*

A red Rhône of a fairly recent vintage—a Châteauneuf du Pape or a Hermitage—would be just right with the duck.

Menu 6

A dinner that begins simply and works up to a climax with the Mont Blanc.

With cocktails: anchovy cream cheese mound stuck over (porcupine fashion) with short lengths of pretzel sticks.

WIENER SCHNITZEL
BOILED LEEKS IN CREAM
POTATO SOUFFLÉ
ENDIVE SALAD
BUTTERED CORN BREAD

MONT BLANC*

A sprightly young wine from one of the Neufchatel vineyards would liven up this robust fare.

Menu 7

Here, Escoffier's classic *Poulet Archiduc* is adapted to family use.

With cocktails: marble tomatoes stuffed with cream cheese mixture.

CHICKEN ARCHIDUC*
GREEN PEAS À LA FRANÇAISE
POTATO CROQUETTES
FRENCH ROLLS

STRAWBERRY BAVARIAN
IN SCOOPED-OUT ANGEL FOOD CAKE

A young Chevalier-Montrachet (1945) would find itself here in sympathetic company.

Menu 8

Carefully prepared, a plain-as-an-old-shoe dish, such as the boiled beef, will give pleasure to a company of robust, but not in the least plain, eaters.

With cocktails: crabmeat Mornay on small squares of hot toast.

BOILED SHORT RIBS OF BEEF,
CAPER SAUCE
SCALLOPED YOUNG SQUASH
NOODLES WITH BUTTERED CRUMBS

CHOCOLATE ICEBOX CAKE

A sturdy young claret from the Pomerol district would stand up without self-consciousness to this sturdy fare.

Menu 9

If guests are suspected of not entertaining the right respect for a fine fish dish, it might be advisable to change the guests rather than the menu.

With cocktails: small open-faced sandwiches of Smithfield ham on buttered white bread.

PETITE MARMITE

SOLE BONNE FEMME
POTATOES ANNA
ESCAROLLE, BEET, AND EGG SALAD
GARLIC FRENCH BREAD

APRICOT BAVARIAN CREAM
ROLLED WAFERS

A Vouvray of an off year (say 1948) makes a delightful and not too overpowering accompaniment to the sole.

Menu 10

If you want venison (and who doesn't?) it's a risky business trusting to one of your huntsmen friends to provide it. Much better order, at least once during the winter, a haunch from one of the town's luxury markets and build a splendid, simple meal around it.

With cocktails: cheese puffs on Bermuda onion slices.

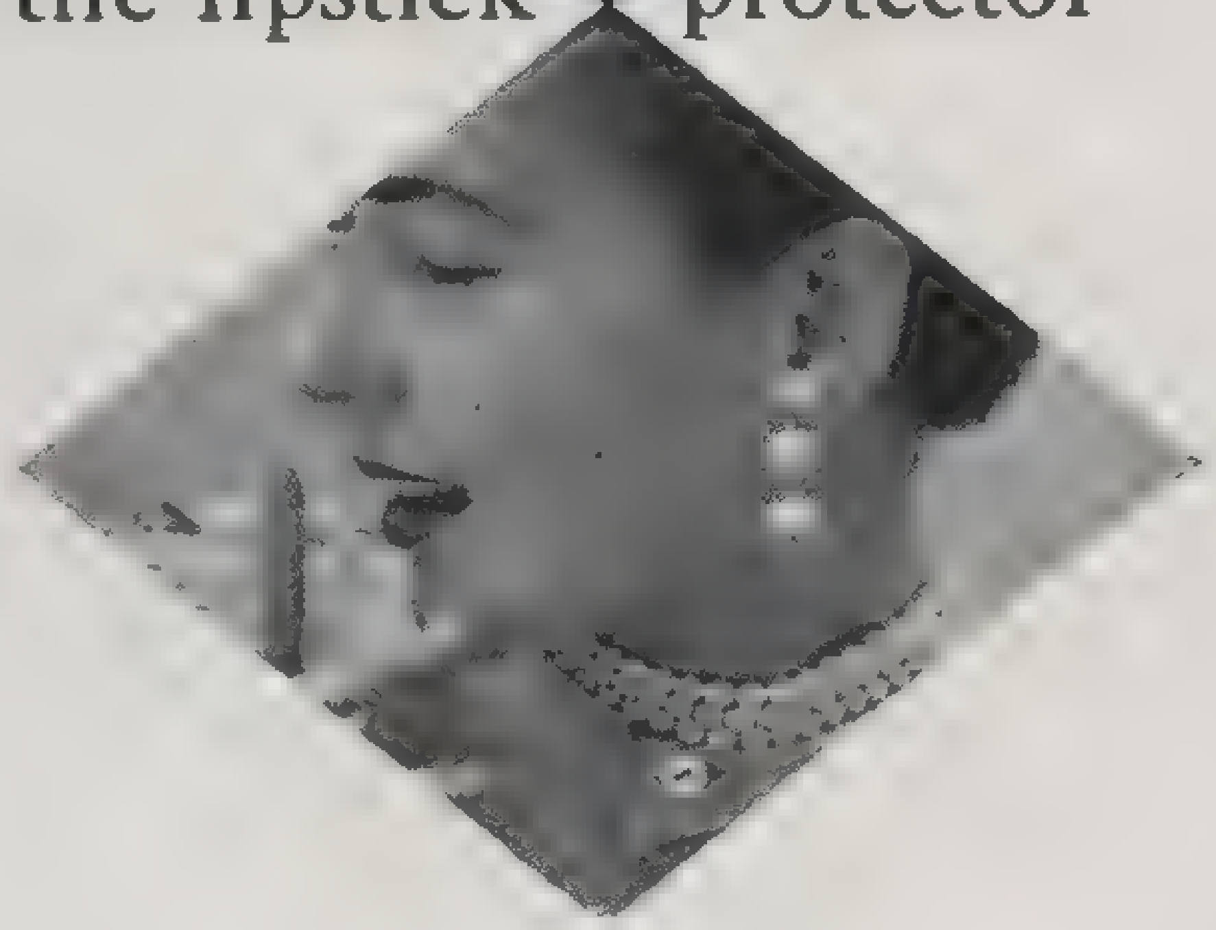
BROILED VENISON STEAK,
CURRANT JELLY
FRIED HOMINY SQUARES
STRING BEANS IN MUSTARD CREAM
HOMEMADE BUTTERED HOT ROLLS

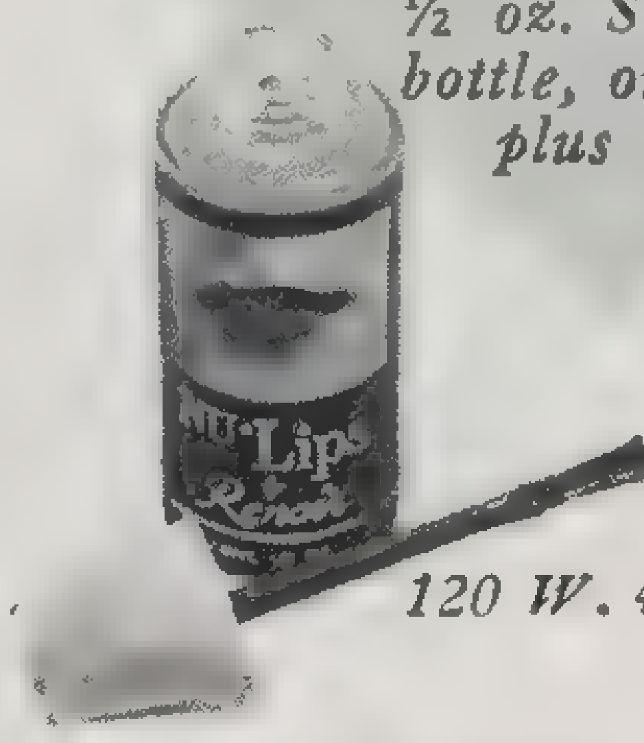
ORANGE SHERBET AND VANILLA
ICE CREAM
OVER CRUSHED STRAWBERRIES IN
COINTREAU
ALMOND COOKIES

The occasion, that is to say the venison, warrants the most distinguished Burgundy you can lay your hands on.

*CODFISH WITH GARLIC ON TOAST RINGS

Boil ½ pound of fresh codfish and drain. Remove all skin and bones and break up with a fork. Combine with ½ cupful white sauce and beat until mixture is smooth. Heat 2 tablespoonfuls olive oil in a saucepan, add 2 cloves crushed garlic, and cook until the garlic begins slightly to colour. Add 1 cupful of tomato juice and cook over a good fire until very thick. Strain and stir into the codfish mixture, beat hard, and cook over a brisk fire until the desired consistency. Season highly with tabasco and salt and turn into a small earthenware dish set over a heating candle or a very small spirit lamp. Serve with a stack of crisp, oven-toasted rounds of buttered French bread which the guests will spread with the codfish mixture.





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Thanks to Seals, children today have a far greater chance of escaping TB than you did.

To give them a still better chance, send your contribution today, please.

buy Christmas Seals

Because of the importance of the above message this space has been contributed by VOGUE

TWO-COURSE DINNERS

(Continued from page 174)

*BEEF SLIVERS

Have the butcher cut away from the bone the loin of a 2½ or 3 inch Club, or Delmonico steak. Then persuade him to place the meat on the slicing machine and cut it into as thin slices as can be managed without risk of tearing. Have each slice, as cut, placed between sheets of waxed paper to prevent sticking together. When ready to serve, have a tray brought to the table with a large copper, or iron, skillet over a really efficient spirit lamp; a generous quantity of butter, and the beef slices which have been rubbed with salt and pepper. Heat a little of the butter in the skillet to the sizzling stage, lay in enough of the slices to cover the bottom of the pan without crowding, and brown quickly on each side. Transfer to hot dinner plates, pour on a little melted butter with finely chopped parsley on each slice, and continue the operation until everybody has had at least three or four slices. That will not be enough of this delicious meat, but one has to stop somewhere.

*MOULDED SOUFFLÉ

Cream 3 tablespoonfuls butter, add 6 tablespoonfuls flour, and beat until smooth. Scald ¾ cupful of milk and pour onto the butter mixture gradually, stirring hard. Put into a double boiler and cook, stirring constantly, until the mixture is so thick that it rolls away from the sides of the saucepan. Cool slightly.

Beat 4 egg yolks until thick and pale, add 4 tablespoonfuls sugar, and beat until smooth. Combine with the butter mixture and add 2 teaspoonfuls vanilla and a few grains of salt. Beat 4 egg whites until stiff and fold into the yolk mixture. Butter and sugar a ring mould and pour in the soufflé. Put in a pan of hot water, and bake 10 minutes in a moderately hot oven (375° F.), lower the heat to 350° and continue baking 40 minutes. Unmould onto a serving platter and serve with a sauceboat of raspberry, or other fruit, sauce.

*TURKEY SLICES IN CREAM

Simmer 1 cupful chicken, or turkey, broth, 1 chopped shallot, and 1 tablespoonful finely chopped parsley 10 minutes. Add 1 cupful heavy cream and let boil up once. Beat 3 egg yolks with 4 tablespoonfuls butter and 2 teaspoonfuls flour until smooth. Strain the hot broth mixture onto egg yolk mixture, stirring all the time.

Put in a double boiler, add 2 teaspoonfuls chopped chives, salt, and tabasco to taste, and cook until moderately thick, stirring all the time. Wrap thick slices of breast and upper joint of turkey (without bone or gristle) in aluminum foil and heat in the oven. Unwrap slices and arrange them on a hot serving platter. Remove sauce from heat, add 1 tablespoonful butter, and 2 teaspoonfuls lemon juice. Beat hard, and pour over turkey slices.

*APPLE MERINGUE SQUARES

Cut thickish slices of any yellow butter cake and lay them on a buttered oven-proof platter. Spread each slice generously with un-strained, sweetened applesauce flavoured with cinnamon. Cover with a stiff meringue (2 tablespoonfuls sugar to each egg white), and strew thick with slivered almonds. Bake in a moderately slow oven (300° F.) until meringue is firm and glossy and almonds are delicately browned. Serve warm with sweetened whipped cream flavoured with vanilla.

*POACHED LEG OF LAMB WITH PIQUANT EGG SAUCE

Have butcher cut off the shank bone of a leg of young lamb close to the flesh and remove all excess fat from the meat. Rub with salt and pepper and tie up securely in a clean linen cloth. Place the lamb in a large vessel, cover with boiling water, and add 12 pods of garlic cut in two and 2 tablespoonfuls salt. Bring to a boil and then let the water barely simmer, allowing 15 minutes cooking time to every pound of lamb. If there must be any wait connected with this fine dish, let it be the diners who wait on the lamb, rather than vice versa. Fifteen minutes more than the required simmering time will ruin the meat.

PIQUANT EGG SAUCE: Strain 1 cupful of the liquid in which the lamb has cooked into a small saucepan, add 2 teaspoonfuls chopped chives, 1 teaspoonful chopped parsley, 1 teaspoonful chopped tarragon, and 3 tablespoonfuls tarragon vinegar, and let simmer 5 minutes. Beat yolks of 4 eggs smooth with ½ cupful butter and 2 teaspoonfuls flour until smooth. Pour on, while stirring, the hot liquid gradually, and season highly with salt and freshly ground pepper. Cook in a double boiler, stirring constantly, until moderately thick. Serve in heated sauceboat.

*CONSOMMÉ STRACCIATELLE

Follow the most trustworthy recipe you know for consommé. It must be very strong and well flavoured and perfectly clear. Put 1 quart of this fortifying broth in a saucepan and bring to a gentle boil. Beat together 5 tablespoonfuls grated Parmesan cheese, ¼ cupful coarsely rolled bread crumbs, 2 eggs, and ¼ teaspoonful salt. Dribble the mixture into the boiling soup, stir gently, and let cook 4 minutes. Serve with extra grated Parmesan cheese.

*STEWED DUCK WITH WHITE WINE AND COGNAC

Have the butcher disjoint two tender young ducks, cutting the breast of each in 4 pieces and separating the leg from upper joint. Remove all excess fat and sprinkle with salt and pepper. Sauté the duck in 2 tablespoonfuls butter with 1 large sliced onion, turning the pieces from time to time until they are a good brown. Remove to a hot platter and pour off fat and onion slices. In the same heavy pot, heat 3 tablespoonfuls butter, add 6 small white onions, and cook until brown. Add 12 sliced mushrooms and continue to cook for 2 or 3 minutes. Stir in 2 tablespoonfuls flour and, when well blended, pour on 3 tablespoonfuls cognac, ¼ cupful white wine, and 1 cupful stock. Bring to a boil and add 1 teaspoonful tomato paste, ½ carrot, 3 sprigs parsley, and salt and pepper to taste. Add the duck pieces and continue to cook, covered, until the duck is quite tender. Arrange the duck on a hot serving platter. Remove and discard carrot and parsley and reduce the sauce over a brisk fire to the desired consistency. Pour over the duck pieces and serve.

*APPLES PORCUPINE

Core 4 apples, place close together in a buttered baking dish, and place in the cavity of each 1 prune that has been soaked several hours in Port, but not cooked. Sprinkle with sugar, dot with butter, and bake in the usual way. When tender, spread with a stiff meringue flavoured with vanilla. Stud generously with blanched almonds, slivered lengthwise, and stuck in the meringue vertically, porcupine fashion. Bake in a moderately slow oven (300° F.) until the meringue is firm and glossy and the almonds delicately browned. Serve warm with sweetened whipped cream vanilla-flavoured.

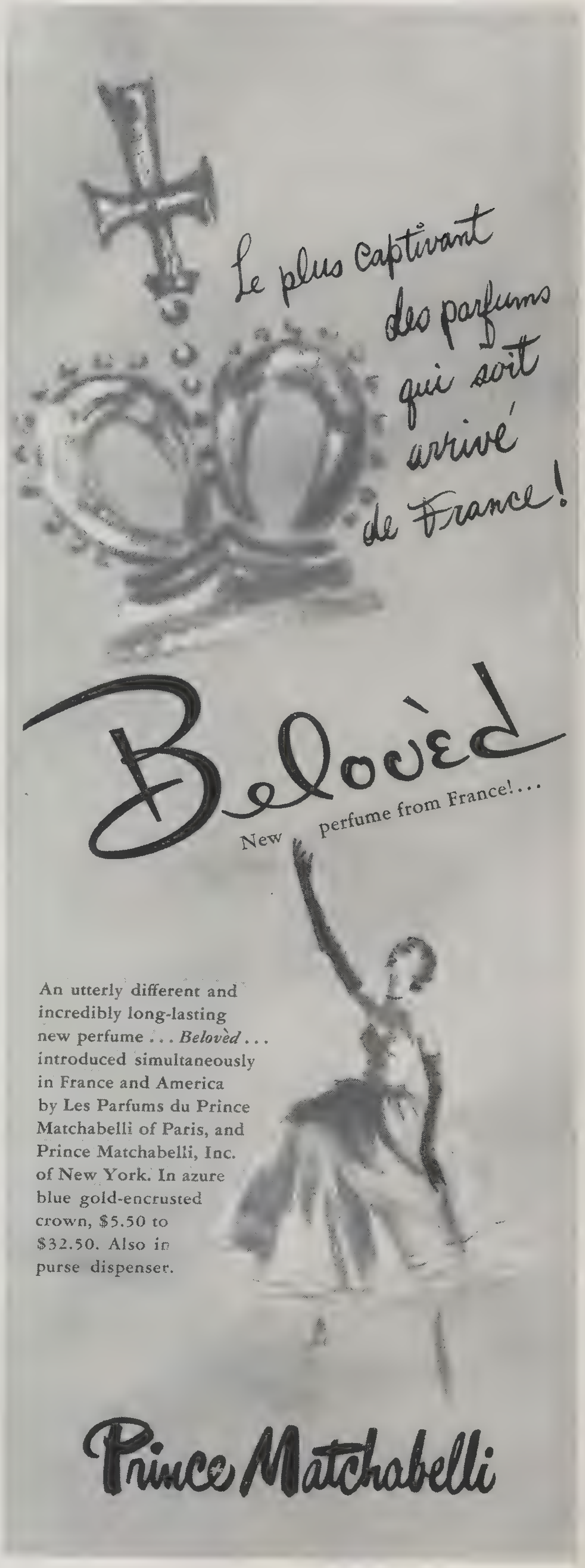
*MONT BLANC

Make a gash in the shells of 1½ pounds of chestnuts, plunge into rapidly boiling, slightly salted water and boil 10 minutes. Drain and, while still hot, remove the shells and peel off the inside skin with a sharp knife. (Work quickly, as the inside skin is hard to get off once the chestnut is cold.) Put 2½ cupfuls of milk in a saucepan with 1½ cupfuls of sugar and bring to a boil. Add the chestnuts and half a vanilla bean and cook 40 minutes. Drain. Force the chestnuts through a potato ricer or a fine sieve onto the chilled platter on which the dessert will be served. Shape into a mound as lightly as possible, avoiding pressing the sieved chestnuts. Chill in refrigerator for 45 minutes. Cover the mound entirely with sweetened whipped cream flavoured with vanilla, and serve.

*CHICKEN SAUTÉ À L'ARCHIDUC

Have a young roasting chicken of about 4 pounds cut up as for fricassee. Rub the pieces with salt and pepper and sauté in ½ cupful butter without allowing them to brown. Add 6 small white onions, cover, and continue to cook 30 minutes. Lift out the chicken pieces, add ½ pound sliced mushrooms, and return the chicken to rest on the bed of onions and mushrooms. Cover and continue to cook 15 minutes, or until the chicken is done. Arrange the chicken pieces on a hot dish, cover, and keep hot. Pour ⅓ cupful of good brandy over the vegetables and reduce the liquid to one-half. Add ½ cupful of heavy cream and ½ cupful of white sauce and let simmer a minute with the other ingredients. Press all through a sieve, or blend in a Waring blender.

Return to the fire and cook to a moderately thick consistency. Remove from the fire, add 3 tablespoonfuls butter, 1 teaspoonful lemon juice, 1 tablespoonful Madeira, and salt and pepper to taste. Beat hard and pour over the chicken pieces.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C IS FOR STALIN

OR "THEY'LL NEVER BELIEVE THIS IN MOSCOW"

(Continued from page 137)

tenant marked my appearance, caught my eyes and again saluted. This time I returned the salute. As I reached for my musette bag he restrained me. "Please," he said.

We entered a long, low wooden barracks. Over the door a banner proclaimed "Death to the German Invader." The lieutenant spoke to a guard who ran out to the truck and returned with my musette bag. Inside the entrance hall a uniformed man seated behind a neat oak desk jumped up and saluted. Upstairs, I was ushered into a huge room with an iron bed, two wicker chairs and a table bunched together in one corner. The rest of the room appeared empty.

"Please be comfortable," the lieutenant said.

"Where is the other Studebaker truck with my friend?"

"I understand." He saluted and left the room.

Over the bed, which was covered with a clean white spread, was a framed portrait of Voroshilov. On the opposite wall was Stalin with his curved pipe. I hadn't finished the inventory when two bulky old women in white aprons entered, asking as they did, "May we?" One carried a basin of water, soap and a towel. The other had a tray with a China teapot, a glass in a metal holder, and, I noted later, three cookies and a piece of sugar. They set down the things and bowed out.

The water was hot and clean and the soap, although dark and smelling of fish, lathered easily.

I had gulped half a glass of tea, eaten three cookies when a telephone jangled. The sound emanated from a wall box which I hadn't noticed. After the fifth ring, the lieutenant came to the door and said, rather breathlessly, "Telephone. For you, *gospodin*."

The voice on the other end of the line announced, "This is Captain Beresov, military aide of V. V. Smirnov, Soviet consul."

"Yes."

"Our Soviet consul invites you and Lieutenant Worchel for tea with him at our consulate."

"Lieutenant Worchel is not here yet."

After a pause, Beresov asked, "Where is he?"

"I do not know. He is coming from No-Shahr."

"When you are ready, please, *gospodin*." Then he pronounced my name in the same syllable-by-syllable way that the lieutenant had.

I drank more tea, sat down on the bed, which was hard, and tried to figure out what was happening. Just then I heard the happy Brooklyn accents of Worchel demanding, alternately in Russian and in English, "What gives? Where is my friend? Where are we going?"

We greeted each other in a slightly exaggerated Livingstone-Stanley style. Worchel put his hands on his hips and surveyed the scene. He pushed back his peaked Navy cap and scratched his head. "What's more," I said, "the Soviet consul just called. We're invited to tea."

"Cut the malarkey," Worchel said, adding "The *Russkis* meet me in the middle of town in a jeep," he said with a rush, "identify me by name, escort me here."

Worchel began cleaning up. "I still don't get the set-up," he muttered.

I said, "It's that typewriter thing."

"What thing?"

"The one I typed last night. You know, at *Iransovtrans* in No-Shahr. The Russian typewriter. Remember?"

He dried his hands slowly. I got out my passport and the folded white paper and showed it to him.

"You gave them *this?*"

When I told him, he whistled.

"I don't mind admitting I was plenty scared," I said, "and still am."

"You got your *Russki* psychology all wrong," he said. Having majored in psych at Cornell, he rarely missed a chance to exhibit it. "Sure they wouldn't get the gag in a million years. But in two million years it would never enter the conscious mind of any of them that someone else would write," he glanced at the door, "what was written without it being Grandpa."

"Suppose the consul asks to see it? These soldiers are kids, probably not much education. The consul would know better."

Someone knocked. Worchel called, "Come in."

Our lieutenant announced formally, "Captain Beresov is here to take you to our consulate now. If you are ready."

Captain Beresov wore a tank insignia. He was tall and thin with a neat continental moustache and polished boots. In the jeep he said, "Your goods will be safe here in our compound. Your baggage we are sending to our Grand Hotel where they are preparing one suite for you. I hope this is all right."

We thanked him.

"Do you speak English, Captain?" Worchel asked about as casually as one might have inquired if a German were a Nazi. The Captain apologized. He knew only a little German. Worchel nodded. "They'll never believe this in Moscow," he said to me. "It takes two weeks to get a sheet of carbon paper and two years to get a room."

The consulate was a square, three-story olive drab building inside the compound, distinguished only by a rather complicated radio antenna on the roof. The consul greeted us at the door. Tea was served in his study, a gloomy carpeted room with massive, dark German furniture. The only colour was on a huge wall map with the Soviet Union shown in vermilion. The consul, a round man wearing a tired blue business suit and too-small pince-nez glasses, explained, "I follow the war news from our radio. Our front is marked with pins."

After the second vodka toast, the consul politely inquired about our travel plans. He took a little leather memorandum case out of his inner breast pocket, consulted it, and said, "There is one ship to Baku. It arrives here one day after tomorrow."

"When does it leave?" Worchel wanted to know.

The consul shrugged. "When it is ready to go," he said.

I kept my eyes on my shoes, certain that at any second the consul would mention the forged *propusk*. Finally he said, "You will go to Stalingrad?"

Worchel looked at me, trying not to smile.

"If it is possible," I said, using the Russian words I had heard so often before.

"Why not?" The consul rose, smiling.

As soon as two Russian colonels could be forcibly moved out, our suite in the Grand Hotel was prepared. The hotel, run by Greeks, belied its name and the suite was only a large, almost barren room with a curtained alcove for two narrow, iron beds.

The Soviet ship, a small, 350-ton freighter built in 1888, arrived on schedule. Our crates were put on board two days before we were. The extra time, we learned later, had been devoted to scouring the ship and repainting the cabin assigned to Worchel and myself. Other passengers, including a group of handsome Czech officers on their way to serve with the Red Army, were sardined into smaller quarters, six and eight to a cabin.

Before we reached Baku, the captain radioed news of our imminent arrival. Worchel predicted, "This is Russia. Now the trouble starts—wait and see." But, miraculously, we were waved through customs ahead of everyone else. *Intourist*, unusually solicitous, assigned us attractive modern rooms in the best hotel. Minutes after we had checked in, a magnificent midnight repast was served. It began with black, fresh caviar and ended with little cakes and cognac. There was also butter with black and white bread, *bifsteks* topped by eggs, smoked fish and, of course, vodka and wine. Worchel didn't allow his amazement to interfere with his capacity for eating. "They'll never believe this in Moscow, either," he said. "I hate to think what it will cost."

Next day three American oil experts, temporarily at the same hotel, came by our rooms to watch us struggling with another over-fulfilled meal. "They'll never serve you food like that in the restaurant," one of them said. "It'd start a riot."

Rail service from Baku to Moscow via Stalingrad had just been restored. Despite heavy demand for accommodations, we were assigned an

(Continued on page 179)

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FASHION FOR BIARRITZ

(Continued from page 123)

the murky atmosphere of oak panelling and velvet cushions. Because of the predominantly at-home life, Biarritz does not have many restaurants. Outstanding are the traditionally cosmopolitan Café de Paris, half way between the two Casinos, the Municipal, and the Bellevue; and the bistro. Pasaka, where the proprietor cooks right at his customers' table with quantities of butter, cream, spices and garlic, making much of lobster *bouillabaise*, creamed kidneys, and thin crêpes. Here the Duchess of Windsor gave, for forty people, her only dinner of the past season. The Auberge, on the curve between the Chambre d'Amour and the Chiberta Golf Course, is a pleasure for sheltered, sunny luncheons of excellent tomato omelets and truffled *foie gras*, eaten under a pergola of grape leaves.

The "Biarrot" day begins at 11:30 at the Chambre d'Amour, the surf-struck, white sand beach, which has an excellent pool, a beach-house with sandwiches, drinks, and hot meals. The costume: shorts, slacks, one-piece bathing suits; and the new favourites: hip-length terry-cloth jackets in screaming colours; bright skirts made of three printed Basque scarfs. At 1:30 there is a rush to change for luncheon, the women to rather formal light prints, "spectator" opera pumps or white sandals. The dress of the year: white linen or Shantung, often sleeveless, with a long bright chiffon scarf reaching almost to the waist; worn with coloured cashmere sweaters; or bright jackets, or long white coats. The afternoon goes to Canasta, inevitably, or tennis (almost every villa has a court), and golf on the Chiberta course, not entirely recovered from the occupation, or Le Vieux Golf, the 18-hole match course. Tea is a Biarritz tradition—reminder of the many English who have peopled Biarritz since Queen Victoria stamped the town with the approval of her presence. Traditional for tea is the Pâtisserie Miremont, a gold and white candy box, unshakeably respectable since the time when the world and his wife were reported and photographed coming and going from its sugared delicacies, while the world and his mistress were respectfully ignored at the nearby sidewalk café, "Royalty."

Afternoon parties in Biarritz have a surprising formality. Over the mountains from Spain has come a fashion for black and navy-blue cocktail dresses. such as Paris would see in August, worn with jewels. The women wear no hats, no gloves. (The "Biarrots" claim they recognize an American by her gloves.) They usually go on to dinner in their dark silks. More formally they wear short dinner dresses with a jacket or stole. Neither casino, the Municipal or the Bellevue, requires evening clothes; usually a dinner jacket on the important evenings when the women turn out in Paris ball gowns, furs, and jewels.

Twelve kilometers from Biarritz is St.-Jean-de-Luz, the Left-Bank for Biarritz, where life is led on a far less formal scale. Tourists go there to see the cathedral where Louis XIV was married; to watch the fishing fleet unload at sundown. The "Biarrots" go there to dine at Le Relais on the road to Spain. One St. Jean landmark: the bistro, Les Pigeons Blancs, run by the black-eyed Basque, "Mammy."

A new beaten track from Biarritz runs to the little village of Azcain where Mme. Geneviève Mater has endowed the traditional Basque espadrille with a new elegance: sequin-embroidered designs on canvas especially dyed in rich, wonderful colours and made up to order.

Always in Biarritz there are the enjoyments of pelota games, golf tournaments, horse shows, village fiestas, Basque singers, cockfights and bullfights. This year, in the town's new blooming, there were also concerts by candlelight in nearby Bayonne's cathedral; Paris' top entertainers sang at the Casino night club; there was a film festival that produced that world's notables; and a series of Saturday galas were capped by the Napoleon III dinner and ball, complete with carriages, crinolines, Hussars' red coats, lackeys' powdered hair, and quadrilles.

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Following is a list of stores throughout the country where the Fred Greenberg copies of Paris designs shown on pages 152-153 may be found.

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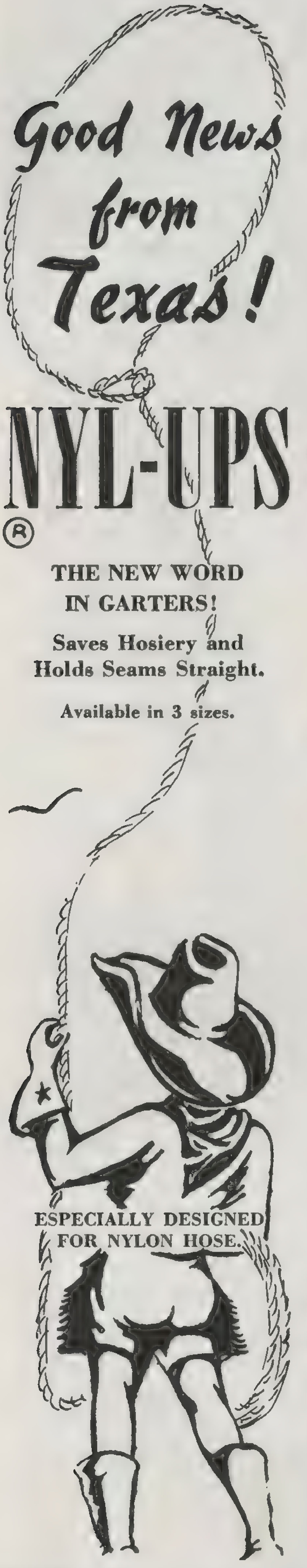

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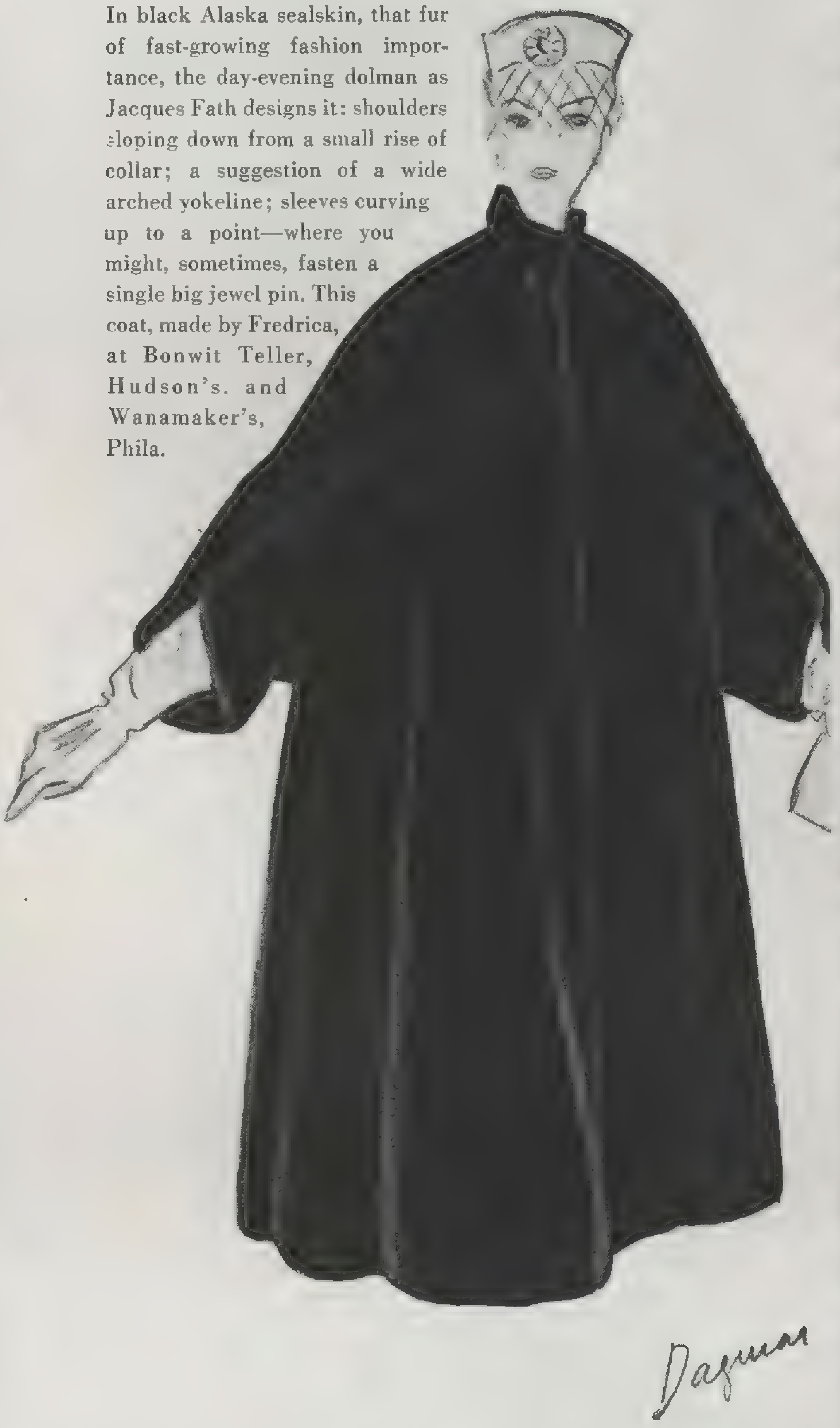

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C IS FOR STALIN

OR "THEY'LL NEVER BELIEVE THIS IN MOSCOW"

(Continued from page 176)

International *Wagon-Lits* compartment on the first scheduled train. Before we checked out—our bill came to less than three dollars per day apiece.

The third day on the train, Worchel wanted to know what I intended doing about Stalingrad. "I'm going to make one last effort," I said.

"The embassy wouldn't advise it," he warned. "They've been trying to send someone down there for months. No soap. Remember, people without proper papers have a way of disappearing." He bit into a Ration-D chocolate bar. "People *with* papers, too," he said.

That same night, it was the night before the train was due to reach Stalingrad, the bearded professor in the next compartment insisted that I make a fourth for dominoes. In Russia, this is not a child's game; it is played with all the intensity of chess and with considerably more verve.

My partner was a quick, compact little man named Vladimir Stepanovich Garbatov, a captain in the Red Army who wore, among many decorations, the gold star for the defense of Stalingrad. I played poorly but the three Russians appeared not to mind and, after a while, Garbatov and I actually managed to win a few games. He knew a little French. When he discovered that I knew a little, he began to shout endearments and encouragements to me across the suitcase we were using for a table.

In the morning I had a hangover and couldn't keep my eyes focused on the day's lesson in Russian Grammar which I should have been studying. In the corridor I met Garbatov, clean-shaven, bright, talkative, and most friendly. I liked him. He seemed genuinely interested in me as an individual, not as an example of the species *Amerikansky*. He never asked a single question about Ford, Hearst, or the Second Front. With unconscious, or at least unplanned, reciprocity, I didn't interview Garbatov about his early life on the collective farm.

As we gazed at the snowy terrain through the grime-covered window, Garbatov talked about Stalin, almost lyrically. "And tonight we reach the city of Stalin, heroic Stalingrad," he said.

I mentioned that I wanted to see Stalingrad.

"Naturally," Garbatov agreed, as though it were prearranged. "Perhaps we shall go together."

The train pulled into the city about three in the morning. Nobody in the car had retired. During the final long minutes before the train shuddered and stopped there was an almost unbearable tension in the air. As I got off, the *nachalnik* of the car—the chief porter, in this case—warned: "Only one hour. It is not permitted to leave this area."

In a last effort to procure a *propusk* I pushed my way into the roofless corner of the depot which served as an office for the station master. He began shaking his head and yelling, "*Nyet!*" before I had said a half-dozen words. As I turned away, someone grabbed my arm. It was Garbatov.

"Let us go," he said. I followed him out of the station into the slanting snowfall. The empty shells of the buildings were mantled in white. This was my first encounter with the results of war's mass destruction. I felt nothing but disappointed at my failure to be moved.

To Garbatov, of course, it was completely personal. Excitedly mingling French and Russian, he told me about Stalingrad, block by block, and on some streets, building by building. He knew the people who had lived and died on each corner. Here was the Children's Health Institute. Here was the Palace of Physical Culture. Here an apartment house which had been held for twenty-three days and nights. Here a tractor factory which had been occupied by the Nazis three different times. Garbatov paused to read a tattered banner over one of the doorways: "TO MAKE VICTORY SURE THE PEOPLE MUST BE INOCULATED WITH CONTEMPT FOR DEATH."

"Write that down," he directed. "Lenin said that."

Whenever I looked at my wrist watch in the half light, Garbatov would pull me along, saying, "*Nitchevo*." The first time we were halted by a patrol, I had a sudden fear that I might have walked into a trap. Even as Garbatov was making a whispered explanation, I wanted to run for the train.

"Is it all right?" I asked. The patrol had moved on.

"Naturally," he said. Speaking very slowly, he went on, "I tell them you are our friend, you have come from America, that it is important that you write the truth about us and about our beloved Stalingrad."

We had walked around the city for more than an hour when a train whistle blasted three times. "Our train." I said.

"*Nitchevo*," Garbatov pulled me along, "you want to talk with some of our people. You will find only the very old and the very young here."

"My equipment is on the train," I said, worried.

"Assure yourself, my friend," Garbatov said in French, "it will not depart without us." When I insisted, we went back toward the station. The train was still there.

For two hours more we roamed around while I obtained a surprising number of interviews. As we boarded the train it began getting up steam. Five minutes later we were moving. I told Worchel that I honestly didn't know whether Garbatov had arranged the delay with the train's *nachalnik* or whether he had known that the Stalingrad stop would last more than three hours.

At the Moscow station Worchel suggested that I come and stay with him for a few days. But I had cabled ahead for a room at the Metropole, where correspondents are usually housed, and decided to go there immediately.

The Metropole's manager, a dark, sly Englishman named Margoles, threw up his hands when I inquired about my reservation. "Reservations? Don't be silly. We have no rooms to reserve, they are all filled. Where are your documents?"

We argued pointlessly for fifteen minutes. "Can I try another hotel?" I asked, wearily. Margoles shrugged, a Russian shrug.

"Do you have any cigarettes?" he said. He took two.

I asked him to telephone the residence on Mokhovaya where the American Naval Mission was living. In about five minutes I had Worchel on the phone.

"I'd better stay with you," I said, "They won't give me a room."

Worchel let go a loud whoop. "Welcome to Russia," he shouted. "Comrade, you have now officially arrived. They evidently don't know about your autographed paper here."

I thought it was probably just as well.

(EDITOR'S NOTE: *Richard Lauterbach had become a respected and solid authority on the Far East before he died in September at the age of thirty-six. Journalist and lecturer, former chief of the* Time *and* Life *Bureau in Moscow, and later Foreign Editor of* Life, *he wrote* These Are The Russians *(1945),* Through Russia's Back Door *(1947), predicted the Korean situation in* Danger From the East *three years in advance.)*

Vogue—November 15

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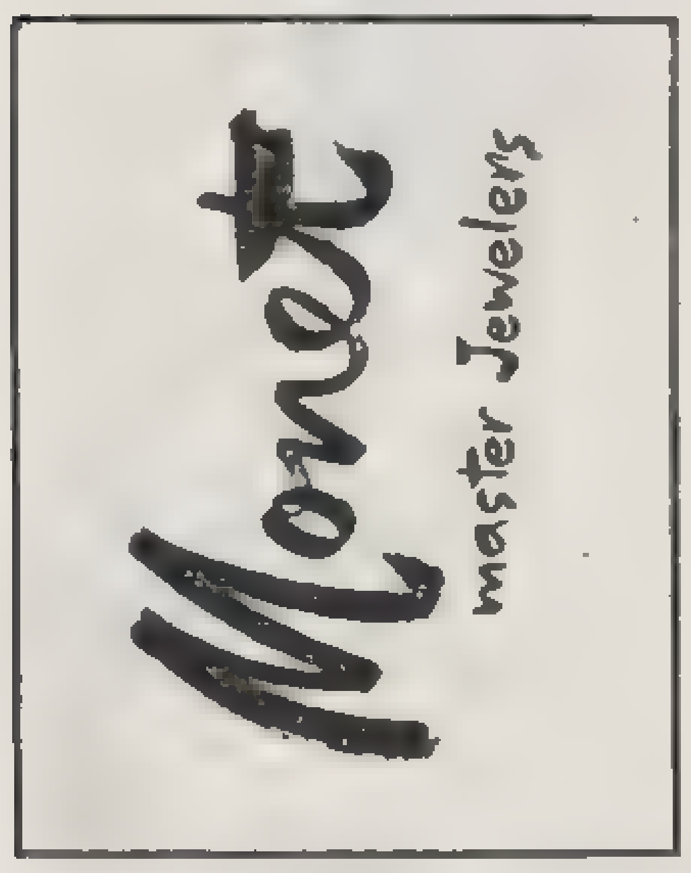

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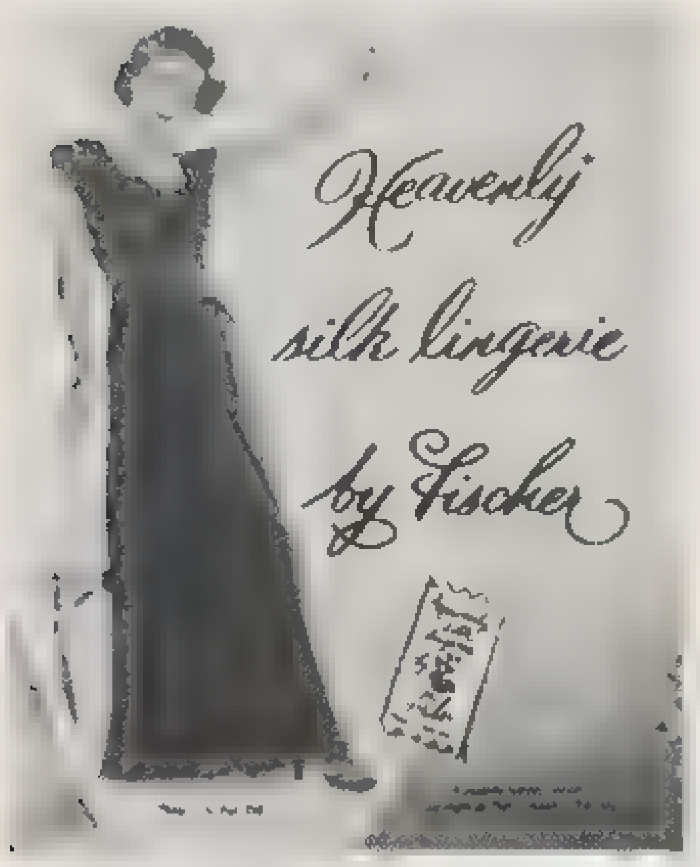

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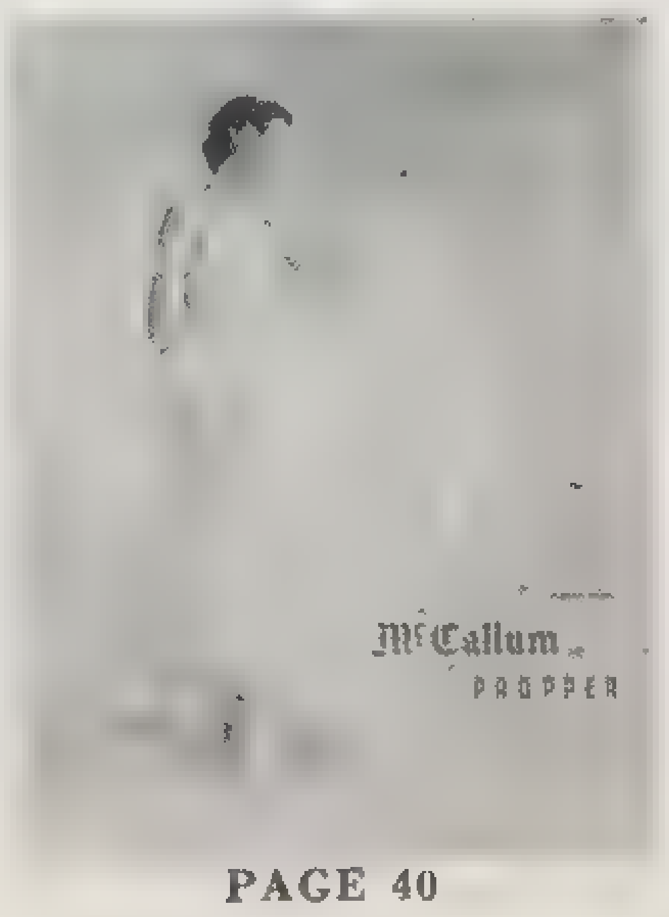

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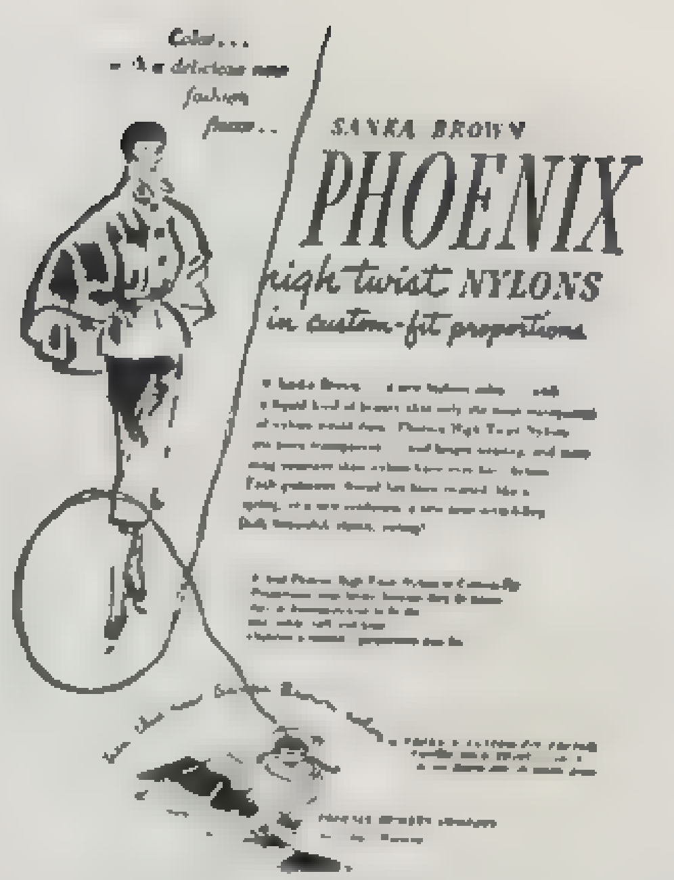

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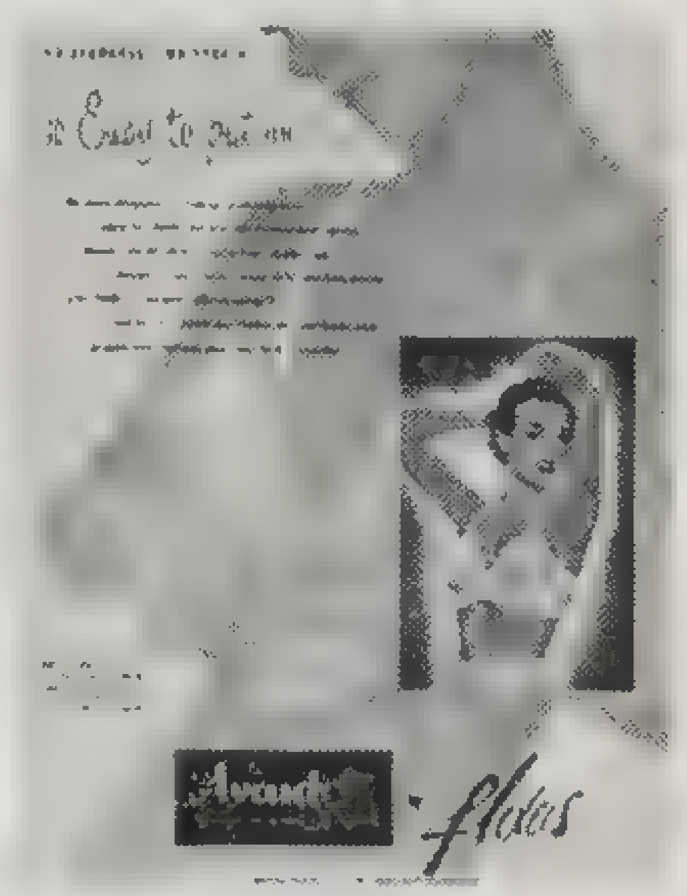

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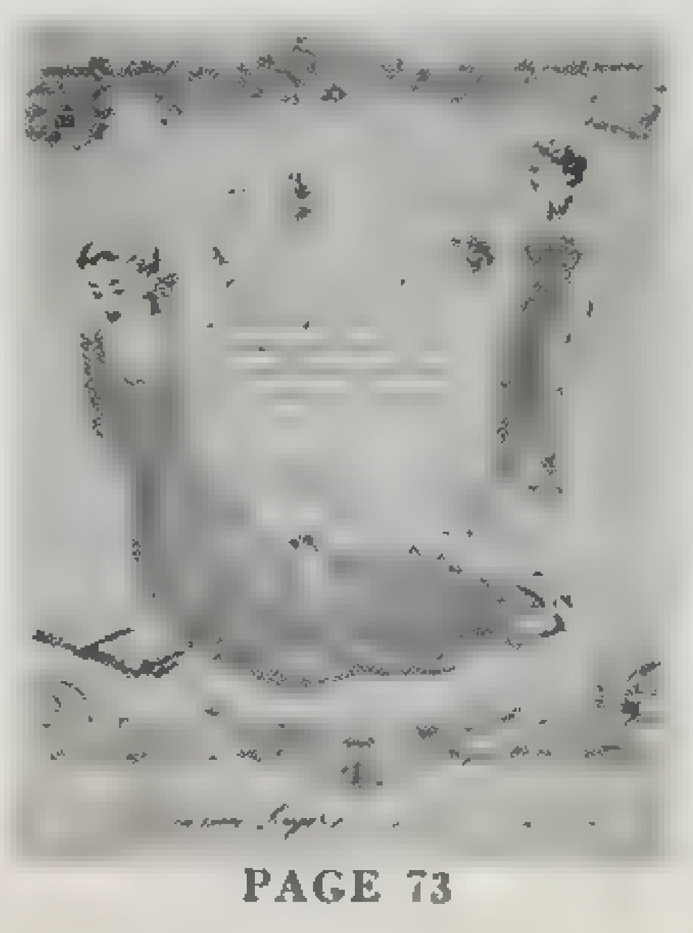
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*Hemphill-Wells Co. 8, 12, 41, 43, 46, 66, 72
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THE NEW COOKS

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Here are thirteen basic dishes for as many menus, to be served with one vegetable, a salad, and dessert. The first is easy. Easy as pie. A *steak and kidney pie*, for instance. You can buy Sell's "Beef & Kidney Stew," put it in a casserole, roll out some pie crust mix (just add water), cover the stew with it, and put the casserole in the oven. Or you can fix the steak and kidneys yourself (cubed round steak, lamb kidneys cut up). This choreless dish requires only that you roll the steak and kidneys in flour, while browning some onions in butter in an iron pot. Put in the meat, season, and brown. Add a little canned consommé, put a heavy lid on the pot, and simmer. This can be fixed any old time and reheated later.

Or, this quickie: A *shrimp curry*. Put frozen shrimps in a double boiler, with Cream of Mushroom soup. Add curry to taste, dust over with cut-up chives before serving. (Undiluted mushroom soup, by the way, makes an unvaryingly good sauce for many sorts of vegetable, fish, fowl dishes, and can often be used instead of a cream sauce as a base for other vegetable soups. And, sometimes try this soup as a *soup*, halved with canned consommé.)

More *pièces de résistance*—with time no factor:

CHICKEN AND WHITE GRAPES. Use the cleaned, cut and ready frozen friers. (Or, if you like one special part, Birds Eye is just newly packaging whatever it is, from breast to gizzards.) Roll the thawed chicken in flour, and brown quickly in lots of butter. (Best for this is an iron pot with an iron cover.) Put the lid on firmly and simmer the chicken until tender. Then wash some white grapes, and put them over the chicken, adding some white wine. Simmer a few more minutes until the grapes are tender.

CHICKEN AND SOUR CREAM. Sauté the frozen chicken as before. But this time, add white wine and warm sour cream to the pot—as well as a bay leaf, for the final simmering.

RUSSIAN PANCAKES. Make pancakes from buckwheat pancake-mix. Serve with bowls of red caviar, sour cream, and melted butter.

EGGS AND CHICKEN LIVERS. Add to shirred eggs, frozen chicken livers which have been thawed, sautéed in butter, and had some fresh cream poured in the pan with them.

FISH FILLETS. Birds Eye packages frozen fillets of flounder and of perch. Use either—sautéed in butter. Add warmed sour cream to the pan and then sprinkle with slivered almonds.

WILD RICE HASH. If you have some wild rice left over, use it instead of potatoes for a corned beef hash. (*Canned* corned beef, cubed, of course.)

EGGS BENEDICT. Easy for this dish, and dozens of others, is a round, cooked ham with very little fat, which slices easily into circles, and keeps indefinitely. Merkel packs one called "Thrift Ham." Place a round slice of frizzled ham on a buttered, toasted English muffin. On top of that, a poached egg. And, on top of *that*, a large spoonful of ready-made Hollandaise Sauce.

CHICKEN TETRAZZINI. This can be an easy dish if you make it easy. By using R. & R. tinned chicken, evaporated milk for the cream sauce, dried Italian mushrooms. The works is put in the centre of a ring of boiled thin spaghetti, heavily coated with packaged Parmesan cheese, and baked until brown-topped.

VEAL SCALLOPINE is quick and so good. Have the butcher flatten slices of veal cutlet. Turn them in seasoned flour, and do them quickly in butter, in an iron skillet. They will be brown in five or ten minutes, when you can add sliced fresh, dried, or canned mushrooms and cover the whole with Marsala wine—to simmer gently until tender.

HAMBURGERS *practically* À LA STROGANOFF. Fry hamburgers (patted together with minced onion) in butter. When done, add sliced mushrooms and warmed sour cream. Let simmer for a few minutes.

BROILED SALMON STEAK. When the salmon is broiled, spread with garlic-flavoured mayonnaise, and chopped chives. (You do the garlic-flavouring by putting a clove in the mayonnaise jar.)

Always a favourite menu is the hearty soup plus salad plus French bread, plus dessert (try Pepperidge Farm's French bread, all packaged and prepared, but for the last baking by you, to serve fresh and crusty). And the hearty soup is a joy to the experimental cook. Here's an *Italian soup*, completely no time taking. Make a cream sauce, add frozen chopped spinach, then thin the mixture with Campbell's Consommé until it's what you consider the right degree of soupiness. When heated, add minced raw onions, and simmer for a minute or two. Serve with grated Parmesan cheese (which, by the way, can now be bought in packages).

Or *chicken-curry soup*. This requires only that you have at hand (your left hand) canned Campbell's Cream of Chicken Soup, thinned with light cream. Add curry to taste. Serve hot or cold, dusted over with chopped, toasted almonds.

Or *corn chowder*. Make a white sauce, or use canned cream of mushroom soup. Add this to sliced onions, browned in butter. Then canned cream-style corn, and chopped canned boiled potatoes. Add slivers of ham or pieces of slightly-fried bacon.

You can make a *borscht* from the bright little beets that come, cooked, in jars. Just those, cut up with consommé added to their own red juice. Flavour this with sour salt, and top it, of course, with sour cream, and, if cold, chives.

Another *Italian soup* can be made with either canned chicken or beef consommé. Heat the soup, while making a thick paste of raw egg, grated Parmesan cheese, chopped

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NATIONAL HORSE SHOW NOTES

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received a telephone call from a puzzled bar-and-grill patron who wanted to know, "Are the tails on them trotters real or phony?") Show galleries in the past have been entertained by Captain Robert L. Taylor's Grey Horse Battery, who upset a caisson in mid-ring; by the colourful, lance-carrying Canadian Northwest Mounted Police, who "always get their man," but never caught the fellow who swiped a uniform from their Eighth Avenue hotel rooms; and by a performance of William Martin's Saskatchewan sheep dogs in what was undoubtedly the top sports non-sequitur of 1947.

The Lippizaners are the descendants of "Caesar's snow-white horses that were sent to him from Spain." They take their name from the village of Lippiza, near Trieste, where in 1580 Archduke Karl Hapsburg founded a stud with imports from Spain, and where this Arabian-Berber strain reached its highest perfection. The story of how these musically accompanied "show-ring Nijinskys," who had three times fled from Napoleon, were saved from Russian confiscation by General George S. Patton's mechanized cavalry in the last war, has added to their lustre. Fearing the Russian approach to Vienna towards the end of the war, the school left the magnificent quarters designed for it by Fischer von Erlach, and scattered. The prize stallions were spirited to the safety of Upper Austria, but the farm of brood mares, quartered in Rostau, Czechoslovakia, was still in danger. Colonel Podhajsky appealed to General Patton to help save them. Patton, a notorious horse man (in one of his famous letters to Frederick Ayer he compared a soldier's initial encounter with enemy fire to riding over the Garden show fences for the first time, "You're scared, but it soon wears off"), sent a detachment, headed by a Captain, and four light tanks, to defy border authorities and bring the entire school of horses to the U. S. zone.

A show ring is one of the few sports arenas in which women can compete with men on an equal footing. Thoroughbreds have found that while women have delightfully delicate hands they can be firm, too. In 1939, Mrs. Elizabeth Altemus Person, expected back again this year, turned up on a curious pair of fencers. One, Bon Nuit, a giant grey, had been in stud several years. The other, Dr. Carr, was ruled off the race track as a killer. Mrs. Person handled both with ease. Mrs. William L. Hirst, of Haverford, Pennsylvania, was the first woman to put a horse over a fence in Madison Square Garden. That occurred fifty-six years ago. Last autumn Mrs. Hirst was in the Garden again watching her sixty-eight-year-old brother jumping a bay mare named Fleetwing. Mrs. Hirst rode side-saddle, of course, and not until 1913 did a woman, taking courage from a high-sounding pronunciamento on the subject by President Theodore Roosevelt, dare to appear astride.

No longer does the Horse Show feature the high-wheeled gigs and light traps, stylish coaches and drags, tandem carts, fancy broughams, spider phaetons, parks, demi-mails, cabriolets, and other sporty vehicles of its heyday. Nor do today's jinks, spread throughout the town, approach the high tailboard tomfoolery of the turn of the century, when W. A. Hamilton bid $775 for a box, Ward McAllister vied with E. Berry Wall for the newspaper title, "King of The Dudes," and Colonel Robert S. Neville, Irish-born, ex-British Army officer, who had nearly severed the ear of William F. Randolph, in a Virginia duel, slapped the face of S. S. Howland, son-in-law of August Belmont, at the Show, thereby starting a court action.

It is still a gay party, however, with an occasional busted man sneaking in on a groom's ticket or, if he can raise five dollars, entering the name of a non-existent horse in one class and demanding an exhibitor's badge good for the entire week and the Waldorf Ball as well. Like all such parties it has its memorable incidents and practical jokes. There was the night Homer B. Gray, a dignified hunter judge, decided to try one of the horses, Duke of Orange. The tails of his coat bothered the animal so much that Gray was tossed over its head.

There is still plenty of local pride in the accomplishments of the horses, too, as this writer found out when he once referred to Patricia duPont's grand old campaigner, Kingvulture, as being California-bred. Actually he was bred in Fallon, Nevada. From Carson City, I received an appropriate reprimand, concluding with the following bit of poesy,

"Nevada the source is
Of good jumping horses
As well as divorces!"

Reverse and canter, please!

(Editor's Note: *Tom O'Reilly's front page column, breezy and kaleidoscopic, has appeared for four years in the* Morning Telegraph, *the great racing newspaper; his "Horse Shows and Hunts" column in the* New Yorker *for fourteen. He writes on everything from ping-pong to polo. During the war, while on an ammunition ship in the Merchant Marine, he wrote* Purser's Progress, *published in 1944.*)

THE NEW COOKS

(Continued from page 182)

parsley. When the soup is piping, turn off the flame under it, add the egg mixture in spoonsful, and serve immediately.

And for the cold-soup-in-cold-weather types . . . just *jellied consommé*, turned out of the can, served with sour cream, chopped chives and coarse black pepper.

Boula, a beautiful bit of chi-chi, is simply made by halving canned cream of pea soup and tinned turtle soup. Place the heated mixture in individual casserole bowls, top with whipped cream, and place under the broiler until the cream has browned.

The frozen vegetable is the most toothsome and perfect of any—save the one picked five minutes before in your own garden. The *peas* (each as alike as—, and sugar-sweet) are excellent almost any way you can think of. But try them defrosted, thrown in a pot over a bed of wet, sliced Boston lettuce, and topped with some chopped leeks. Simmer with the lid on the pot until tender—a matter of minutes.

Or try frozen *carrots beurre noir.* Cook the carrots, and place in a serving dish. Brown some butter quickly in a little sauce pan, and throw over the carrots. In the same pan, heat a little vinegar and throw that over. Then dust with chopped chives.

The Birds Eye baby *limas* are small, perfect gems. And they make the basis for a good *casserole:* layer them, after a half-cooking, with strips of pimiento, butter, seasoning, and bits of mild cheese. Bake until the cheese has melted.

Frozen *French fried potatoes* need no jazzing up. But be sure to put them under the broiler for a minute or two after they have been heated in the oven—for real crispness.

The canned *red kidney bean* makes a hearty casserole—add chopped leeks, slightly-fried bacon, and red wine to taste.

The *vegetable salad* can be any of many you can think of. But two we like especially are: julienned hearts of artichoke, with cooked frozen asparagus tips, drenched in a dressing; and: chopped raw mushrooms served with a dressing that uses more lemon juice than is usual.

Before industry took over the problem of making our kitchen lives simpler, dessert was probably the most difficult course in the average menu. For this reason, popular desserts such as cakes, pies, puddings, cookies, have had a vast amount of research and experimenting spent on them by the large food companies, and are now in the child-play stage. We feel that the cake, cookie, and pastry mixes (which usually require the addition of only one other easy ingredient) should be left pretty much as they are. The ingredients are so finely balanced for success that they are nothing to fool around with. One exception we *have* tried is with the famous ancestor of all the mixes: Duff's *Gingerbread.* You *can* add some real molasses to this, and more ginger. The molasses (see what we mean?) is very apt to make the bread sag in the middle, but ignore this, and cut squares around it. Serve with canned applesauce spiked with grated orange rind and nutmeg.

There is a new mix for *lemon ice* which has endless dessert possi-

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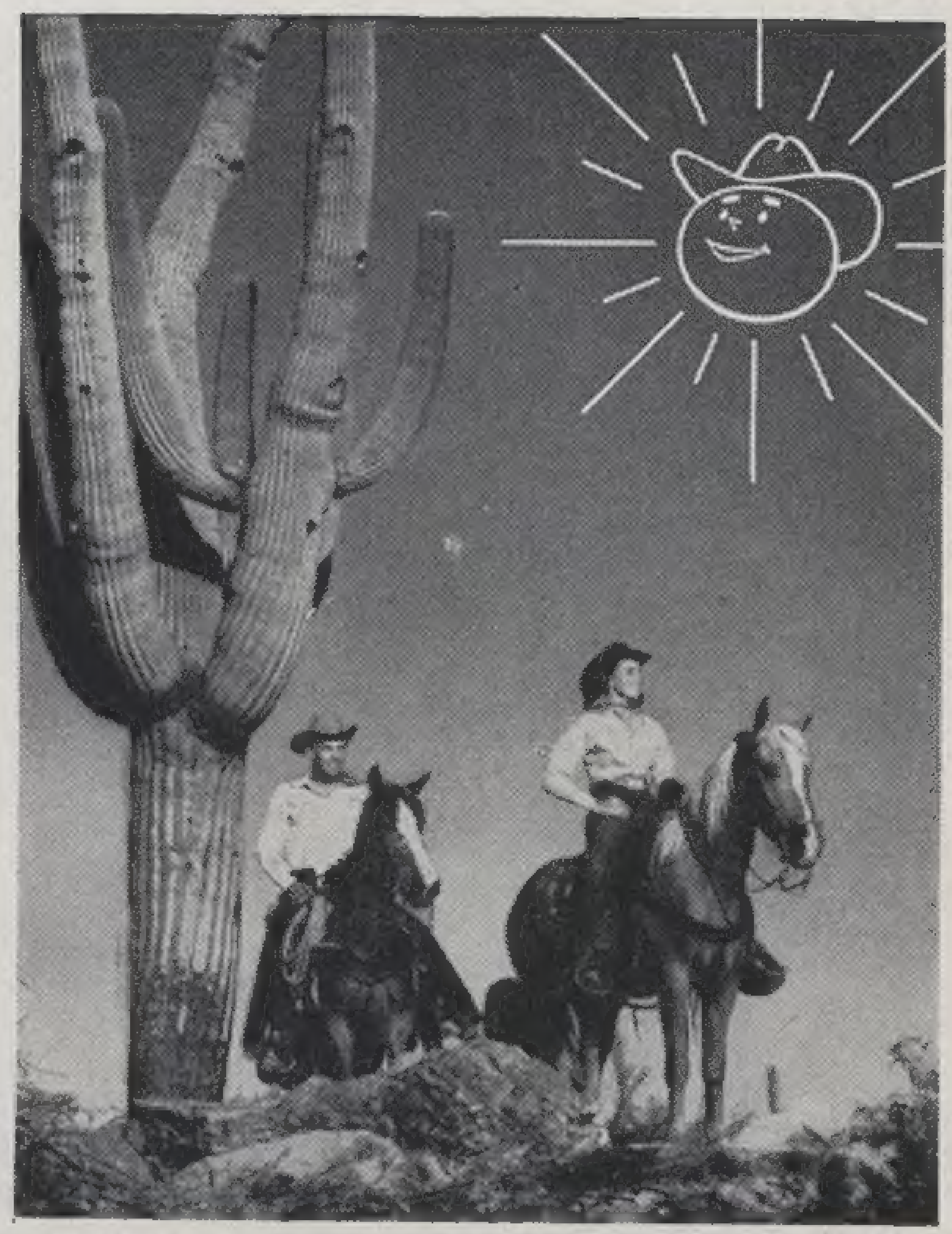

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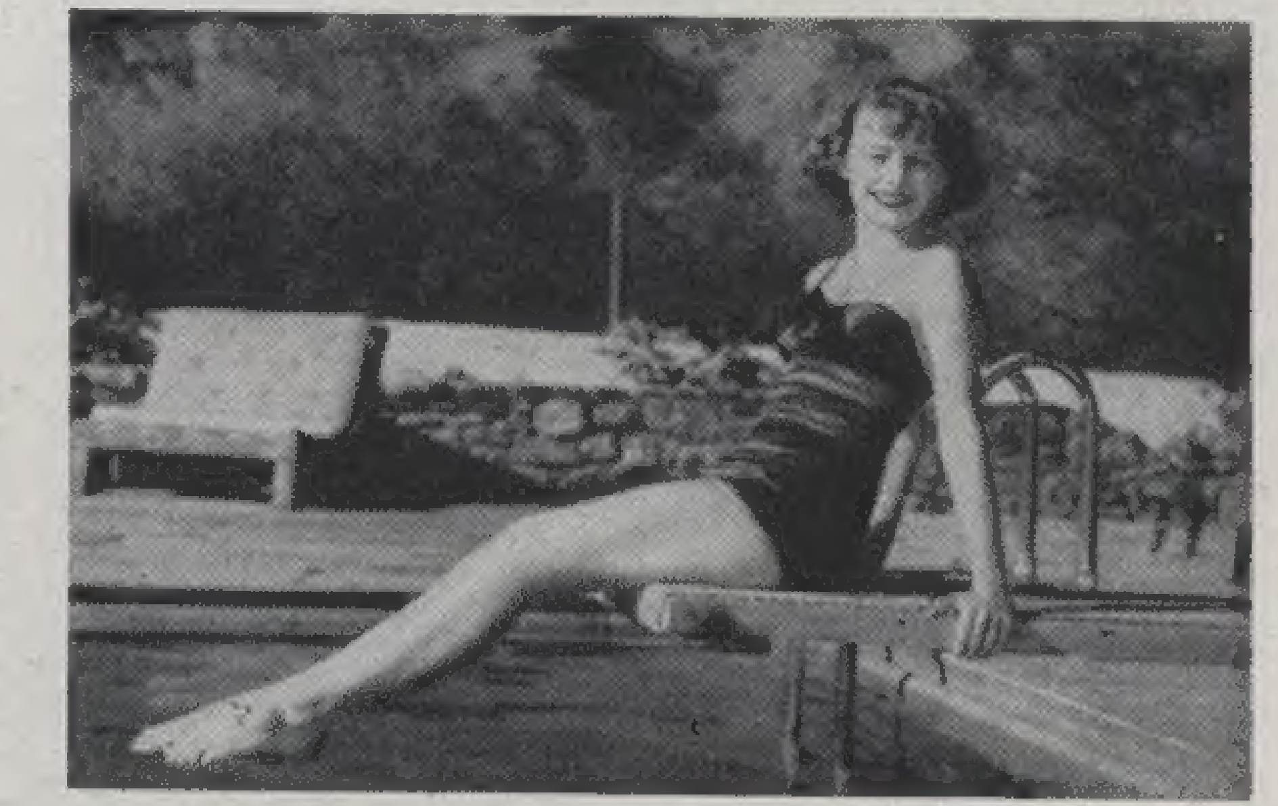

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THE NEW COOKS

(Continued from page 183)

bilities. It makes a cold, tart centre for a fruit compote. It is often the *only* sweet to end a rich dinner—and can be made more festive with *any* fruit, as a topping. Canned black cherries, or frozen strawberries or raspberries are favourites.

The handsome, colourful, fresh-flavoured frozen fruits make a very fine *fruit compote*, flavoured with kirsch or Cointreau, served with a cold, sweet centre of hard sauce, and sprinkled with slivers of blanched almonds.

Try *frozen raspberries* or *strawberries*, served with cottage cheese which has been creamed with fresh or sour cream, or *frozen peaches*, flavoured with frozen orange juice.

Frozen *fruit flambé:* warm and set a match to Cointreau, and pour the flaming liqueur over fruit compote, at the table.

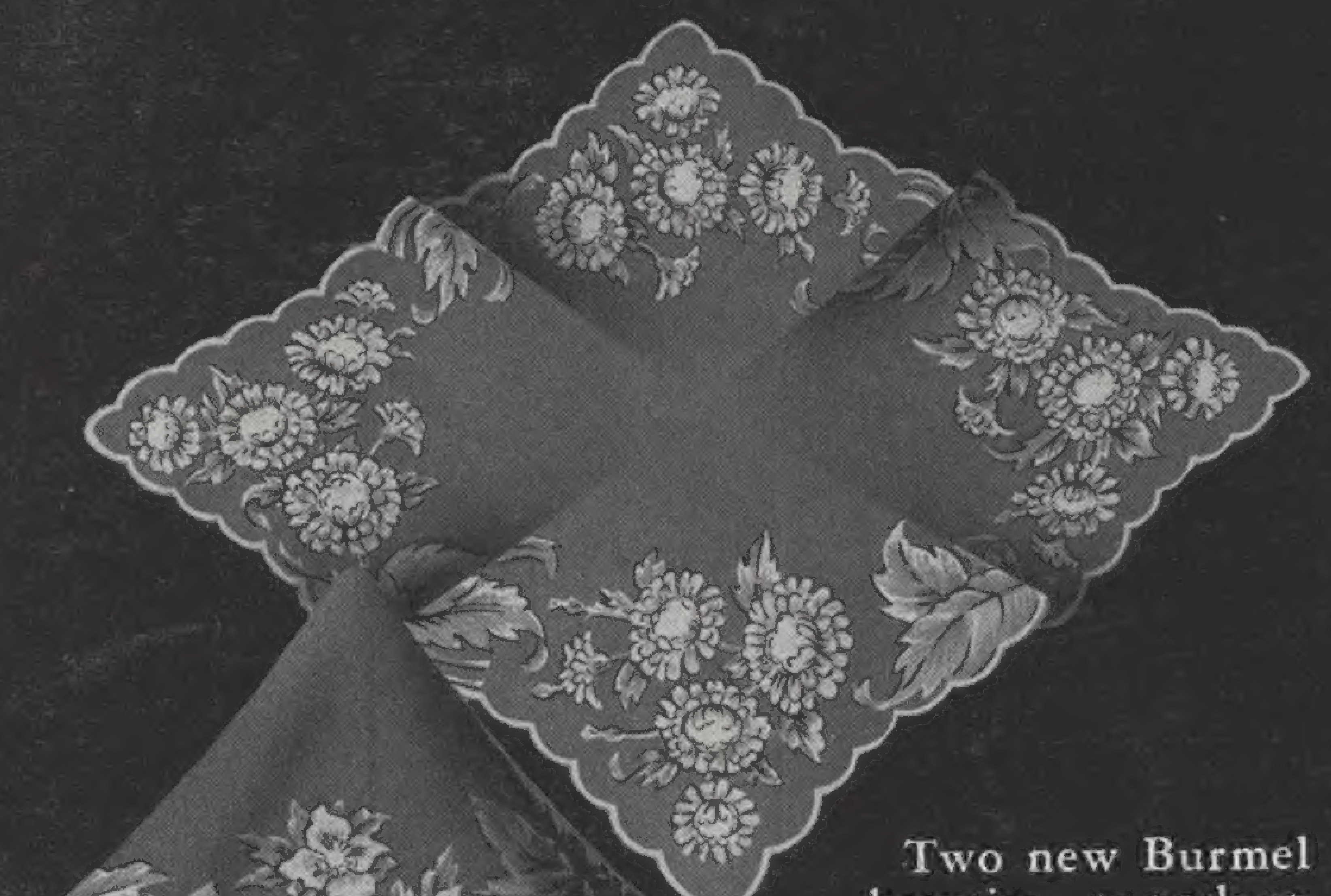
These are simplicity-itself-types, too. *Black cherry ring;* add tinned black cherries to a cooling ring-mould of cherry Jello. Before serving, fill the centre of the ring with rum-flavoured whipped cream, dusted with grated orange rind.

Ambrosia is merely orange sections sprinkled with Baker's Moist Coconut. And ambrosial are *orange sections* soaked in Cointreau, and covered with grated orange rind.

We have purposely *not* written these suggestions down as recipes, with exact amounts and invariable ingredients. These are ideas—to follow in a personal way with personal changes. Ideas to breed other ideas. And we very strongly feel that to make up enticing menus calls for personal food shopping whether or not you are cook. It is the only way to see what's going on in the way of new products, and seasonal food changes.

The big super-markets are a stimulant to any food plans. The fact that you must search for what you need leads to discoveries. (One of these might be the new Birds Eye Frozen Tomato Juice—which makes like the famous orange concentrate, or can be used full strength for any sauce or soup requiring a strong tomato flavour.)

At the superior type of delicatessen (too bad that word has become corrupted) such as the Vendôme, Maison Glass, or Trinacria, the great Italian grocery, in New York, you can buy the velvety *pâtés*, the pale pink Nova Scotia Salmon, the paper-thin-sliced *prosciutto* ham for the simplest and most succulent of dinner introductions. Or you will find Glace de Viande, that "*jus*" which all French cooks keep at hand to give a real beef flavour to soup and sauce; canned mussels to make a rare soup; purée of oysters for a bisque; pheasant, cooked, in a can; even snails in a can—and their shells wrapped separately and hygienically (oh modern industry I love you) in little bags of Cellophane.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